

K S O R

# Guide

TO THE ARTS  
NOVEMBER 1985



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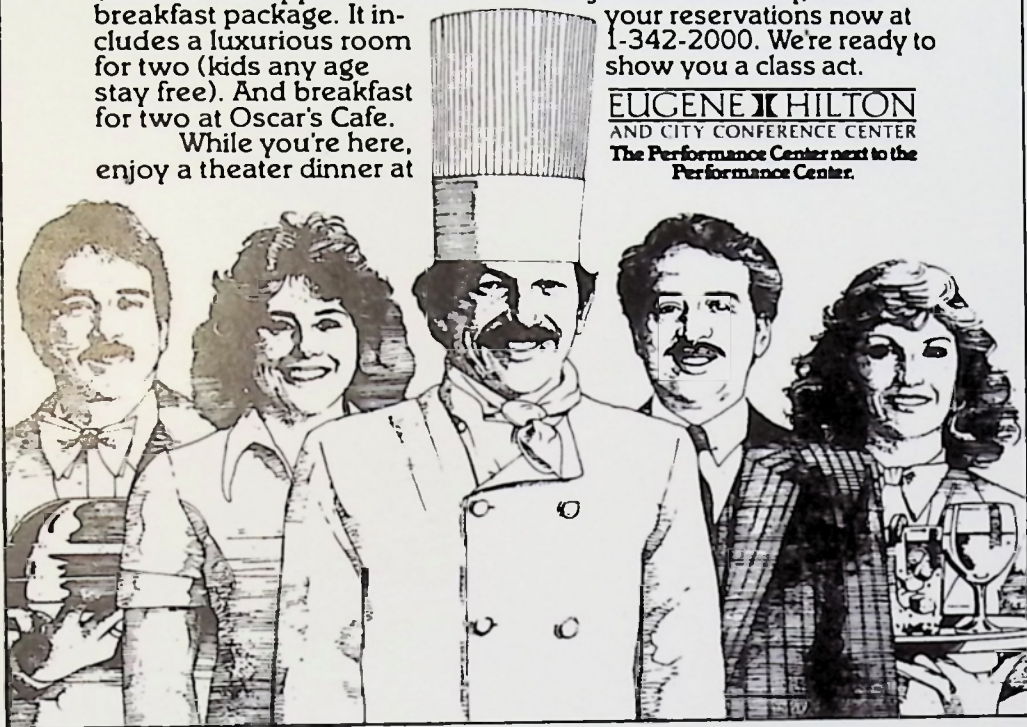
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*The Guild wishes to thank Laurel Communications, Medford, for its help in Art Direction, Layout and Production.*



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# Guide

TO THE ARTS  
NOVEMBER 1985

1250 Siskiyou Blvd. Ashland, OR 97520 (503) 482-6301

## FEATURES

- 4 **Of Bowl Making**  
Christian Burchard reveals the woodworker's art of creating a bowl
- 6 **B Minor Mass**  
Kathleen Davis describes Johann Sebastian Bach's definitive chorale work
- 7 **A Birthday Celebration**  
Russell Otte outlines the gala performance of a Bach celebration
- 12 **Karl Barron as Whistler**  
Marney McBride follows Karl Barron through his creation of a multi-media show
- 16 **Godel, Escher & Who?**  
Robin Havenick talks about relationships of works of Godel, Escher and Bach



*Of Bowl Making - 4*



*Godel, Escher & Who? - 16*

## DEPARTMENTS

- 2 **Director's Desk**  
Better Than Ever
- 42 **Prose and Poetry**  
Lawson Inada
- 45 **Arts Events of November**

## KSOR THIS MONTH

- 22 **Programs & Specials at a Glance**
- 28 **Program Listings for November**

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## FROM THE DIRECTOR'S DESK

### Better Than Ever

Last month I told you about one major alteration in KSOR's schedule, the addition of *A Prairie Home Companion*. I also noted other impending changes and promised more information this month. By now, you are already aware of some of those programming changes because they took effect on the first of October. However, our press deadline for the *Guide* made it difficult for me to discuss them last month because arrangements were still in progress when the October *Guide* went to press. Nevertheless, even after the fact, I wanted to summarize and comment on some of these changes.

By now, you are already aware that virtually all the announcing assignments on our daily music programs have changed. In a real musical chairs scenario, Jan Weller has taken over *First Concert* and Lars Svendsgaard has moved to *Siskiyou Music Hall*. And a voice familiar to many, Howard LaMere's, is once again to be found on weekday *Ante Meridian*.

For our more recently found friends, Howard was a staff member at KSOR from 1975 until 1982. He originated the *Ante Meridian* program format in 1978 and was the program's daily host for four years. In 1982, during a period of substantial federal and state budget cutbacks, his position was eliminated. But *Ante Meridian* has always been *his* program — after all he created it — and I suspect listeners will share my enthusiasm over his return. We at KSOR are glad to have Howard back.

Jan Weller, who among his other talents has a substantial classical music background, is a natural choice to host *First Concert*. In Lars' assignment to the *Music Hall*, however, there is a substantial revision in programming approach.

We have long received comments (generally consisting of friendly, bemused, or humorous chiding) over errors in pronunciation on the part of the student announcers on the *Music Hall*. But the program has always been part of the student staff assignment at KSOR and we couldn't afford professional staffing for the program. Additionally, many of the program's student hosts over the years have been talented announcers on whom we could not improve.



Thus, assigning a member of the professional staff to the *Music Hall* was not a step taken lightly. It is being done to provide a degree of consistency for the program which could never be achieved by a rotating pool of hosts which changed daily. We also expect the increased professionalism of the program will be a balm to the ears of listeners who occasionally cringed over mispronunciation. And we believe Lars will provide a warmth and humor in the evening hours that will enhance listening enjoyment. We hope you like the change.

However, I do want to assure you that we are not abandoning students. Their energy and creative commitment has been an important component of station growth. Students will continue to produce our late evening weekday programs, virtually all of our weekends, and will be a central element of a new program vehicle we are now designing.

We are also pleased to note the addition of broadcasts by the Oregon Symphony to our schedule. As a broadcaster, I have long believed that the Oregon Symphony really belonged on radio. In fact, some years ago KSOR received a grant to produce the Oregon Symphony's statewide radio premiere but the project foundered for technical reasons. All along I believed that such broadcasts were potentially important not only for the Symphony's welfare, but for the state's own sense of accomplishment over the tremendous strides made by the Oregon Symphony under James DePreist's skilled leadership. All too often residents of southern Oregon may feel that Portland's cultural accomplishments are too remote to affect them. And that is why, in this column, we applauded the Symphony in 1982 upon its designation as a 'major symphony' by the American Symphony Orchestra League. It was a tremendous advance for an orchestra that just a few years ago could hardly have been considered in the front ranks of the nation's orchestras.

Yet, that is exactly where the Oregon Symphony now belongs. And just as the Oregon Shakespearean Festival is a treasure for all the state to cherish, so is the Oregon Symphony.

KSOR is delighted to help bring the Oregon Symphony to a larger audience. And we're pleased after years of preparation to finally be able to say that.

We hope you agree that this Fall KSOR is sounding better than ever.

**Ronald Kramer**  
Director of Broadcast Activities

**Be radio-active this month. See pages 11 and 30.**

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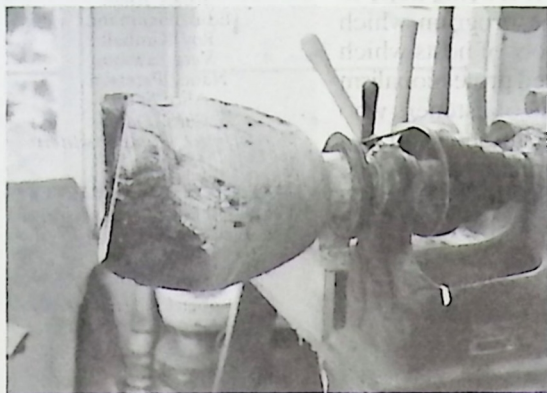
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# Of Bowl

by Christian Burchard



The process is simple. It starts from a root or a chunk of wood from a firewood pile, from a tree I cut myself, or a hardwood log given to me by a friend. I fit the chunk of wood onto the lathe and start the spin. A gouge or scraper cuts the wood as it passes by. After many years, the process still fascinates me. It's simple, but it enables me to create a great variety of shapes from rare, often obscure or useless appearing pieces of wood.

I don't have too many preconceived ideas before I start a piece. The wood itself directs me along the way. The beauty of the wood is already there — I can't make that, but I can reveal it by creating a pleasing shape. I do not make the bowl; I uncover it. George Nakashima, a master woodworker and author of *The Soul of a Tree*, probably expressed it best: "Each plank . . . has only one ideal use. The woodworker must find this ideal use and create an object of utility to man and, if nature smiles, an object of lasting beauty."

I cut the rough piece with my chain saw, then mount it on the lathe. As I check for defects and cracks, I get an idea of what I might find and start removing wood, stopping frequently to check my progress and the developing shape. I keep the shape simple to give the beauty of the wood a canvas on which to display itself. Pictures from my memories of pottery and woodenware from earlier cultures flow into the wood as I turn it. It is a constant probing, a search, a back-and-forth motion between me and the wood — the process that gives an individually crafted object its distinct character so different from the mass-produced objects of our culture.

My whole body is involved as I carefully are the tool across the surface. My weight shifts from left to right; my hand slowly turns as it moves upward. Many small moves make the one movement that brings the tool into the best possible cutting angle. This is an art in itself. The more focused this movement is, the cleaner the cut. I arrive at the final shape, making light



# Making

cuts here and there. I seek the curve and angle that pleases my eye. I let my hand travel over the now smooth surface. An hour or so of sanding follows. Dust flies in clouds. The grain pattern emerges. The surface is silk to the touch, and the outside is done.

And now the interior. I wrap myself around the tool, a three-foot steel rod. Slowly I guide it as it enters the wood. The tip moves back and forth, sinking deeper and deeper. The lathe runs at its highest speed, the vibrations rattling the windows of my studio. Soon I can no longer see the tip, only sense it. The sound tells me how far I have to go. My mind is on the tip. All my concentration is needed; one wrong move could send the tool and bowl flying across the room. I stop the lathe. Shaking, I lean back and rest. This is truly exhilarating. The challenge, the high speed, a whirling block of wood, so much power.

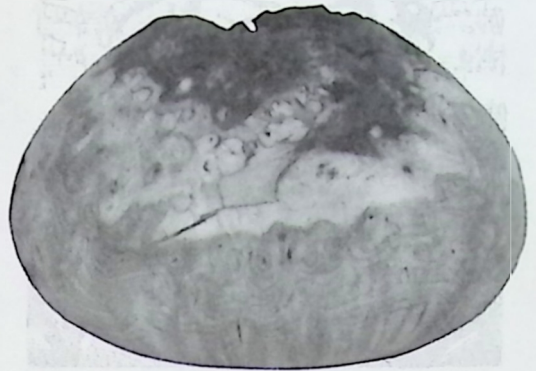
The bowl stands still in space, a stream of shavings flying from the tip of the tool which moves slowly back and forth. I am at the edge.

I remove the shavings from the bowl, look inside, check for thickness and keep going. The thinner the bowl gets, the higher the risk of losing it all. Is this what drives me? I could stop now and be safe, but I go on, a little deeper, a little thinner, until I am satisfied that the bowl has an even thinness.

Now I do the final sanding and apply the finish. In a single instant it reveals the color and beauty of the wood.

I am proud, step back, spin the bowl, make my mark, and part.

I didn't make it. I just uncovered it for people to see.



## Sixth HARVEST SHOW & SALE of the Siskiyou Woodcraft Guild

Featuring the works  
of several Guild members,  
including Christian Burchard.

Friday November 29

1 pm to 7 pm

Reception 5 pm to 7 pm

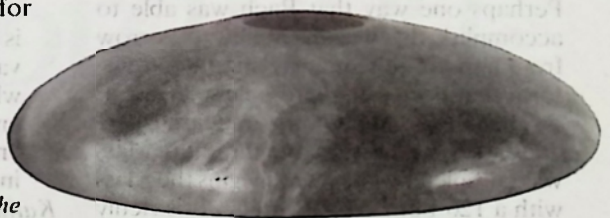
Saturday November 30

9 am to 7 pm

Sunday December 1

10 am to 5 pm

The Great Hall  
Oregon Shakespearean Festival  
Main & Pioneer St., Ashland



*Christian Burchard, a woodworker living in the Greensprings east of Ashland, Oregon, makes furniture and turns bowls.*



## Bach's B Minor Mass

by Kathleen Davis

**The esteemed music historians Brockway and Weinstock, have called Bach's B Minor Mass quite simply "the greatest composition ever written."**

Their enthusiasm is justified, for the Mass is both intricately woven and vastly conceived; it is a display of the most intense human passion and the most impenetrable divine mystery.

Bach wrote the B Minor Mass when he was not occupied with his regular musical tasks in Leipzig. There he was serving as Cantor of the Thomasschule, an ancient academy for poor students who were trained to sing in the choirs of the four principal city churches. His duties were many and varied. To have assembled such a profound work as the B Minor Mass in between rehearsals, lessons, almost weekly original cantata performances, and family responsibilities is quite an astonishing feat. Perhaps one way that Bach was able to accomplish this was his ability to borrow from himself quite heavily and then transform that borrowing into a new creation.

The *Kyrie* and *Gloria* appeared separately several years before the entire Mass was completed. The *Kyrie* begins the Mass with a 126-bar five-part fugue. It is richly layered with a variety of voices expressing the most human of cries: "Christ, have

mercy upon us." The single plea, repeated in the glorious juxtaposition of various timbres and registers, creates a musical experience of immense variety yet singleness of intent.

Bach's surprising yet perfectly wrought harmonies have a consistent characteristic peculiar to Baroque music: the music reflects the text. For example, minor mode and dissonance reinforce the atmosphere of sorrow. Chromatic harmony and descending movement are symbols of grief in the *Kyrie*, whereas in the first chorus of the *Gloria* a cheery D major requiring three high trumpet parts sound forth a shining halo of enthusiastic good will. For the Baroque composer and musician, the trumpet symbolized power and glory.

The alternating voices of chorus and solo allow the Mass to have a broad spectrum of expression. The choruses are intense, powerful, complex, and dramatic. Drama is also an ingredient in the solos, but they supply moments of relaxation and introspection as well. These arias, writes Machlis,

embody a cardinal principal of baroque style, the voice being pitted against the same instrument throughout an entire number. Asso often in Bach is the medium made to serve the idea: in short, to surpass itself.

Joyful tidings of the *Resurrexit* serve as another example of Bach's ability to suit the music to the text. The result is far more fascinating than the sum of the parts. One well-known musicologist sums up both the *Resurrexit* and the Mass when he writes,

The voices pile one upon the other in intricate imitation as the central word *resurrexit* expands into florid arabesque. Orchestral interludes set off the spacious architecture. This is music to resound over hills and valleys: the pronouncement of one who saw God enthroned in heaven and translated the vision into an enduring memorial to the divinity in man.

*Kathleen Davis teaches English at St. Mary's High School and is a regular contributor to the Guide.*





*Rogue Valley Chorale with Director Lynn Sjolund*

# A Birthday Celebration

by Russell Otte

In honor of the three-hundredth birthday of Johann Sebastian Bach, the Rogue Valley Chorale is preparing a gala event featuring performances of Bach's B Minor Mass. The guest list of musicians is quite exciting for music lovers.

Host Lynn Sjolund, founder and director of the Rogue Valley Chorale, chose the "Mass" as the vehicle for this musical party from the substantial list of major works by Bach. "The B Minor Mass was selected" according to Sjolund, "because it is the definitive example of Bach's work. It also represents a significant portion of Bach's career and is the last of his major works." Sjolund further explains that the presentation of this major work provides a unique opportunity for the Chorale to work with highly acclaimed musicians.

Among the specially invited guests are several soloists and instrumentalists who are returning to the Rogue Valley to honor Bach in his 300th year. Many people remember Ellen Phillips Frohnmayer from the Britt Festival and Community Concerts. She is the soprano soloist for the Mass and will be joined by her sister-in-law, contralto Mira Frohnmayer. Mira and Ellen have sung together frequently at events in the Willamette Valley; however, this concert will be one of their few performances in the Rogue Valley. Mira, when contacted recently at Pacific Lutheran University in Tacoma where she is Professor of Voice, said she is not only pleased to have such a good excuse to come home, but is looking forward to singing with Ellen. "Our voices blend so well," she stated. "And anytime I work with a good chorus, I go 'ga-ga.'" Mira confesses that the *Kyrie* from the B Minor Mass as well as the 'Agnus Dei' are such beautiful pieces that they are among her favorites.

Ellen, traveling from New Orleans where she is Professor of Voice at Loyola University, and Mira will also renew acquaintances with tenor James Stanard, Professor of Voice at Humboldt State University. Mira and he sang the "Messiah" together in Eugene last year and Ellen has sung in productions at the California school.

Stanard, the tenor soloist for the upcoming concerts, has not done the B Minor Mass before, but particularly enjoys



*Mira Frohnmayer, mezzo-soprano*

A handwritten signature in dark ink, likely belonging to Mira Frohnmayer. The signature is stylized and cursive, written over a faint, large watermark of the word "BRITT" in the background.



singing Baroque music. "I have great respect for Lynn Sjolund," Stanard says, "and I look forward to returning to the Rogue Valley and participating in the quality music that is performed there."

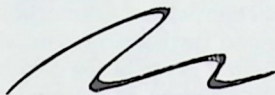
Professor Ellison Glattly of Southern Oregon State College is the bass/baritone soloist. He brings many years of experience to this performance and is also happy to join in the celebration of Bach's birthday. "The B Minor Mass is one of the top ten major choral works of all time," says Glattly. The part is a first time opportunity for Glattly to perform the work. "If given a choice of all the various types of solo vocal work, I much prefer oratorio style singing."

The guest list continues with an impressive array of instrumentalists. The Oregon String Quartet are the principal chairs in the orchestra. Larry Maves, violin; William Hunt, violin; Bernard McWilliams, viola; and Robert Hladky, cello have been in the Rogue Valley recently as part of the Chamber Music Concerts. As members of the faculty of the University of Oregon School of Music, they have also been involved with the music of Bach through the Oregon Bach Festival. The Oregon Quartet is known for the fine quality of its performances and as one of the leading ensembles in the Pacific Northwest.

Paul Olsen, an organist well known throughout the Northwest, joins the musical forces at the portative organ. Olsen, who has performed in the Oregon Bach Festival, has quite a working knowledge of the B Minor Mass since this presentation will be his third within the year. Olsen has played often in concert with Professor Frohn-mayer and has performed with the Chorale and Frohn-mayer in the presentation of works by Brahms and Vaughn Williams.

Returning to their hometown so that they may work with former teacher Lynn Sjolund are Carol and David Adee. Carol, a 1975 Medford Senior High School graduate, is performing as principal flutist while brother David, class of '79, is the hornist. Both are currently working in the San Francisco Bay area.

Numerous local musicians have accepted invitations to participate in this gala celebration. The violinists are Larry Stubson,



*Ellen Phillips Frohn-mayer, soprano*

Marilyn Hutchins, David Dunn, Ken Kigel, Michael Bardossi, and Mark Roseland. Violists Karen Hedberg and David Cook are playing along with cellists Lori Presthus, Judy Bjorlie and Debbie Butler, as are bassists Paula McFadden and David Robinson. Sherrill Kannasto, faculty member at Rogue Community College, joins the woodwind section.

The birthday celebration is planned for Sunday, November 24 at 3:00 PM and Monday, November 25 at 7:30 PM in the Medford Senior High School Auditorium.

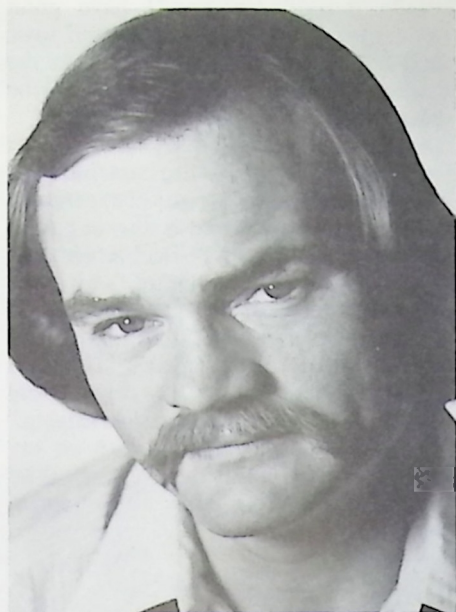
Music lovers and Bach enthusiasts will want to add to their preparation for the celebration. The Division of Continuing Education of Southern Oregon State College and the Board of Directors of the Rogue Valley Chorale are sponsoring a series of evening classes about the music of Bach and the times in which he wrote.

Professor Ray Anne Lockard opened the series with a slide show/lecture on the "Art and Architecture of the Time of Bach" earlier in October. A second evening in the series, November 5th, brings together a panel of clergy and laymen to discuss the philosophy and religion at the time of Bach. The final evening of the series on November 12, is "The Music of the Mass in B Minor" with Music Director Lynn Sjolund and is designed as an in-depth analysis of the score. These events take place at 7:00 PM in the Fine Arts Wing of Medford Senior High School.

The series of events includes children as well with "Getting Bach to Children," a series of classes for children in grades 1 through 6. Doris Sjolund and Jeanine Stephan will provide music instruction, activities and games relating to Bach and other Baroque masters. Classes will be held in the MSHS Fine Arts Wing at the same time as the adult classes.

The Rogue Valley Chorale and their special guests cordially invite the many music lovers in the Southern Oregon-Northern California area to join them for a real musical "wing-ding," and to celebrate J.S. Bach's 300th birthday in a big way.

*Russell Otte is a member of the Rogue Valley Chorale and a music instructor in the Ashland Public Schools.*



*Ellison Glattly, SOSOC Professor & bass-baritone*

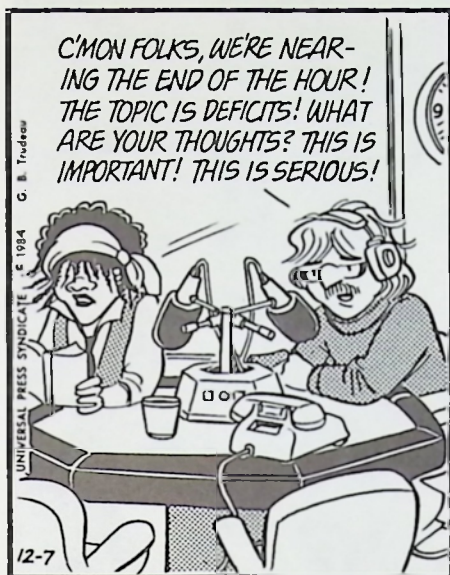


*James Stanard, tenor*



# Doonesbury

BY GARRY TRUDEAU



by permission

## "The KSOR Marathon begins November 4"

We hope you'll be with us  
so that our Moms can sleep well.



Jack Aranson as Hamlet, Barron (right) as Marcellus, Gate Theatre, Sausalito, CA (1963)

## KARL BARRON AS WHISTLER

by Marney McBride

Karl Barron of Montague, intrigued by the life of James McNeill Whistler, is putting his interest to work in the form of a one-man, multi-media show, "Whistler's Other Mothers."

Siskiyou County residents will be the first to see the production, scheduled for a performance before the end of the year. The work is being done under a grant from the Siskiyou Arts Council.

Barron is not the first drama writer to try to capture the essence of the artist. He said, "I have been fascinated by Whistler for a long while. Laurence Williams' novel *I. James McNeill Whistler*: really turned me on. Williams used much of the available material — especially Whistler's letters to the newspapers — and fashioned a delightful first-person novel, told by Whistler."

As Barron continued his search for information on Whistler, he found that a play by John Phillip Palmer failed to get anywhere and another attempt to dramatize Williams' book also failed.

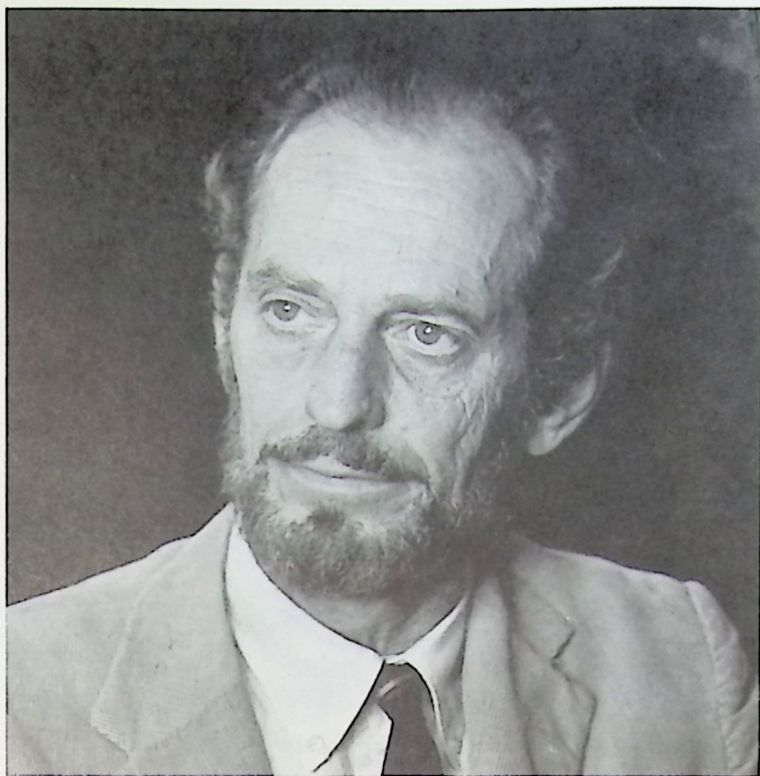
"The challenge became unbearable," said Barron. "It must be possible to convey this crazy, brilliant, unfathomable character to an audience."

As the idea for the drama crystallized, Barron realized that what he wanted was a one-man show, with James McNeill Whistler telling the story. But Barron wanted more. "As the idea grew, I felt that the way I wanted to do it was as a one-man show, but I wanted more than just me talking. My basic reason for that," says Barron, "is that although Whistler was a brilliant writer and conversationalist, his real metier was art."

So why not use slides of his art and the art of his contemporaries? The one-man show became man and slides.

Most everyone knows that Whistler had one mother, as portrayed in his most famous work. So why did Barron call his latest effort, "Whistler's *other* Mothers?" He said, "The influence of Anna Mathilda Whistler was so strong in every piece of





As Almy in *"The Play's The Thing," Contemporary Theatre, S.F. (1965)*

biographical material I read that I began to think the old boy had a mother complex."

Barron's eyes twinkled with discovery. "With other reading I found that following Fumette, his Parisian mistress, the women he lived with tended to mother him just as Anna had. They shielded him from bill collectors, all the people he didn't want to meet. They were surrogate mothers, if you will."

So came the title, "Whistler's Other Mothers."

With the selection of the title came the next problem. Fumette, Jo Heffernan, Maude Franklin and Beatrix Godwin were so much a part of the story that Barron decided he couldn't just allow Whistler to talk *about* them. He would talk with them.

At this point, Barron's drama became a multi-media show. Not only would he show slides, but the audience would hear brief scenes with the "other mothers."

The taped sequences expanded to include not just the voices of the women,

but some men, too. In the famous Ruskin trial, when Whistler sued art critic John Ruskin for libel, the audience will hear the attorneys, the judge, and the happily applauding audience in the courtroom.

And at this point in the planning, Barron realized he was talking about a rather expensive production. He said, "To mount a show such as this on a stage runs into money. Also, it began to feel more and more as though it had an educational angle. Whistler would not only talk about himself, but about his art techniques. So it might intrigue artists and art students."

To Karl, this meant taking the show to classrooms, or small meeting halls for art associations, and other groups interested in art.

So "Whistler's Other Mothers" evolved into a show which can be put on anywhere. All that is required is a space at one end of a room. Barron is designing and constructing a "program board" which will have controls for the simple lighting, the



*Barron's challenge is to achieve Whistler as caricatured by Max Beerbohm.*

tape recorder and the slide projector.

Barron is a dramatist who prefers simplicity in his sets. It makes it possible for him to move the show into any space. The lighting and equipment are compact, so with the aid of the technician who runs the board, the show can be put on without any special work on the part of the sponsoring organization. A table and chair will be the only set pieces. Any old table and chair will do.

Once again, Karl was faced with a need for money to put his show on the road. He applied to the Siskiyou Arts Council for a grant and he got it. Under the terms of the grant, Barron is required to give three performances in Siskiyou County. After that, and when Barron feels the show is ready for the general public, he will begin booking it.

Karl prefers to do the show for small groups or small theatre spaces. "It will be an intimate show and I'd rather do it in small areas with audiences of no more

than 50 or 60 maximum."

He is no stranger to "intimate" theatre. He and his wife, Gwen Stone, excelled in their performances of "Dear Liar" and "Do You Turn Somersaults?"

"Whistler's Other Mothers" is Barron's second play writing effort. His "Play Us That Richard" about Shakespeare and the 1601 rebellion against Queen Elizabeth, was produced under his direction at the Siskiyou Performing Arts Center in Yreka in 1980. It is presently being considered for production by several professional companies.

Barron's interest in theatre began in Baltimore in a theatre for children, by children. He now boasts 55 years of involvement with acting. His efforts then moved to the Playmasters repertory, a semi-professional theatre group; meaning if there was any money left after expenses, they split it amongst the company. His first Shakespearean role was as Borachio in "Much Ado About Nothing;" he then





*As George Bernard Shaw, with wife Gwen Stone in "Dear Liar." SPAC (1981)*

portrayed Hastings in "She Stoops to Conquer."

At this point, Karl was offered a role in a radio play about a man for whom the gallows' trap failed to open. As the story went, he read the 23rd Psalm. It was the beginning of his long career as a radio newsman.

Barron relates that a news editor in those days was just a man who could read the news without rehearsing it. His first paycheck was \$18. He stuck with radio work until 1963, when he decided to devote his time to his first love, theatre.

Through the early years, following the great Depression, Barron was a member of the Works Program Administration Federal Theatre. He wound up as supervisor of the San Francisco Radio Project, doing various shows in the Bay Area. He also played roles on stage at a San Francisco landmark, the old Alcazar Theatre, which is now a motel.

After World War II, it was back to radio

news again, with a bit of dabbling in publicity, including a job as assistant to Fred Gray, public relations man for the Cow Palace. And Karl was news editor of KTIM in San Rafael from 1953 to 1963.

Since then, Karl has been an actor, director, writer and publicity man. He did P.R. work for the Tamalpais Mountain Play, the Sausalito Arts Festival and the California Shakespeare Festival in Los Gatos, where he was also a member of the acting company. Since 1966, he has directed 40 plays in the Bay Area and in Siskiyou County. In addition to his numerous play reviews, including years of reviewing the Oregon Shakespearean Festival, Barron has authored numerous magazine articles and was editor of FM & The Arts Magazine in 1963-64.

He currently writes a weekly theatre column for the Siskiyou Daily News in Yreka, adding to his more than 400 critiques as a reviewer for daily and weekly newspaper and magazines.

*Marney McBride is entertainment editor for the Siskiyou Daily News in Yreka.*



*Hand with Reflecting Sphere by Escher*



# Godel, Escher And Who?

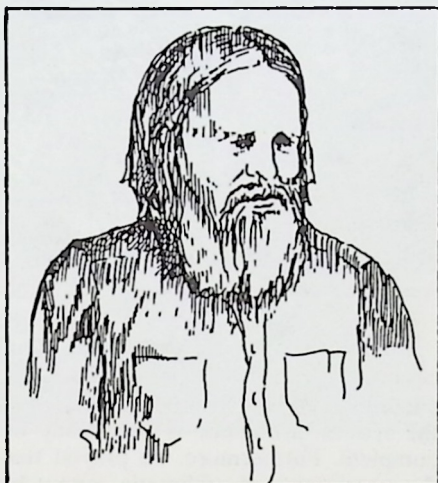
by Robin Havenick

Readers of Douglas Hofstadter's *Godel, Escher, Bach* often take a friendly poke in the ribs of the author with the expression, "Godel, Escher, and Who?" But several events this month in Roseburg at an Umpqua Community College festival will address the subject in an entertaining and informative atmosphere with exhibits, concerts and lectures which revolve around the works of these three.

As modern thinkers, we've been searching throughout the century for connections between art and science. But, as scientist and novelist C.P. Snow once lamented, twentieth-century artists and scientists do much to keep this separation intact: "It is bizarre how very little of twentieth-century science has been assimilated into twentieth-century art."

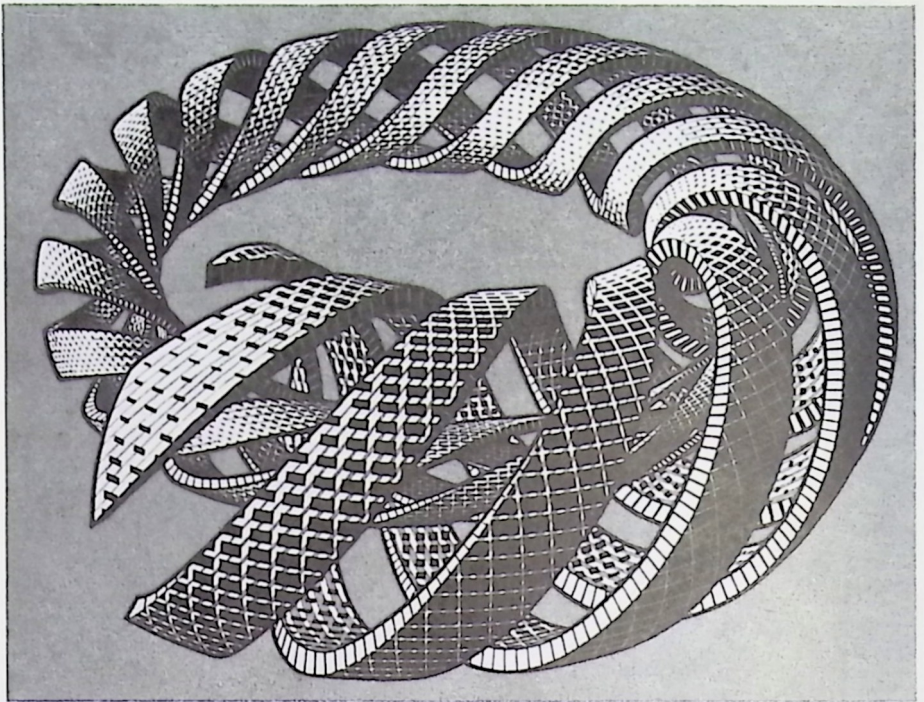
Nevertheless, there are exceptions: artists who succeed in incorporating aspects of modern science, scientists who find scientific expression in modern art, and cosmic thinkers who recognize and reveal the inherently integral relationship of both disciplines. Hofstadter in *Godel, Escher, Bach*, poetically named this relationship an "eternal golden braid," a braid he wove from the works of twentieth-century logician Kurt Godel, twentieth-century artist M.C. Escher, and seventeenth-century musician and composer Johann Sebastian Bach.

In celebration of the 300th anniversary of J.S. Bach's birthday, and in honor of this "eternal golden braid," Umpqua Community College Art Gallery and Music Department are sponsoring a Godel, Escher and Bach Festival this fall. Supported in part by grants from the Oregon Arts Commission through the National Endowment for the Arts, and The Templeton Foundation, the Festival will feature the works of M.C. Escher in the UCC Art Gallery through December 15; the work of Kurt Godel in seminar, lecture, and slide presentations; and the works of J.S. Bach in performances through November.



John Stelzer UCC Philosophy Teacher  
Drawing by Marie Rasmussen

Kurt Godel was little known to non-mathematicians until Hofstadter's book. Yet through his studies, Godel questioned the very basis of mathematics, its consistency and completeness. In an attempt to solve "one of the most important problems facing twentieth-century mathematicians," Godel attempted to prove that mathematics will not lead us astray. As John Stelzer, UCC Humanist, Philosophy teacher, and Logician, posed Godel's concern, "maybe there is something inherently wrong with mathematics. I'd like to know that it doesn't lead us astray. That it marches through the world from truth to truth to truth."



*Spirals by Escher*

But in 1931, Godel established that, contrary to our profound desire and expectations, and our historical success with the system, arithmetic is necessarily incomplete. Furthermore, he proved that the consistency of arithmetic cannot be established based on simple formal mathematical arguments and concepts. Godel's results have been provocative and disturbing. "You think you've been studying objective reality all along," Stelzer says, "then you find that the foundations you thought were certain are like quicksand."

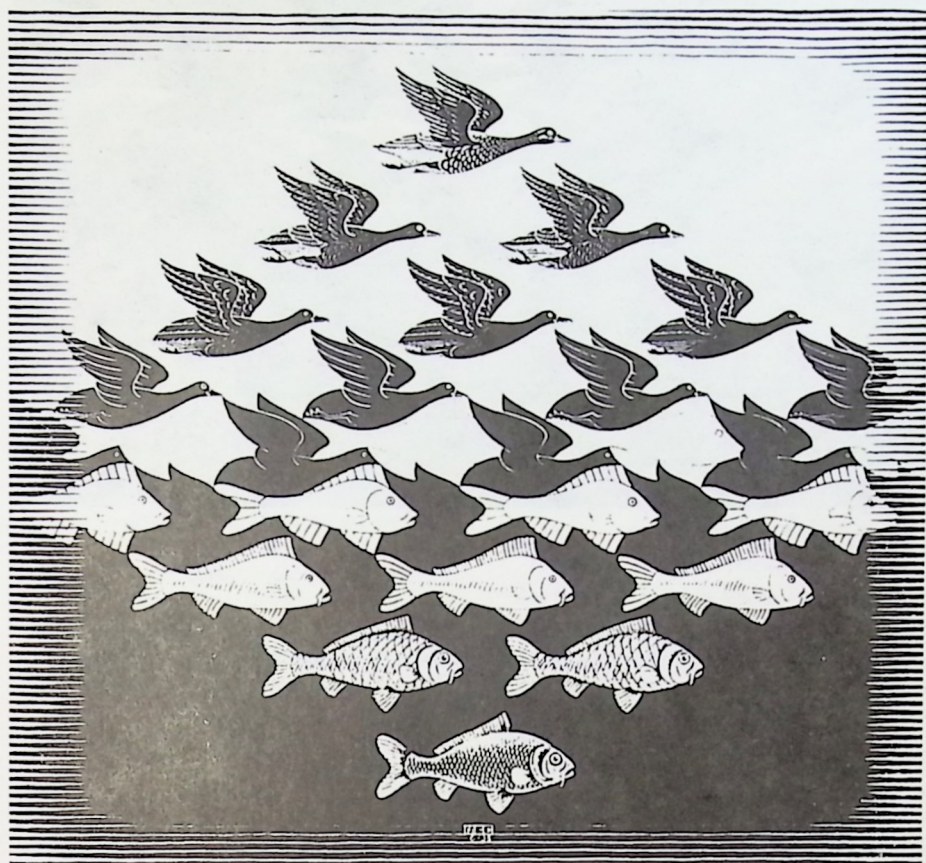
In his seminar, lectures and slide-presentations, Stelzer plans to probe Godel's results, and investigate what effect Godel's incompleteness theorem has had on other scientific disciplines. He will invite guest speakers from the fields of chemistry, physics, anthropology and sociology. However, Stelzer's main focus will be trained on the methods by which Godel established his incompleteness theorem. Stelzer explains that Godel's results rely

on concepts such as self-reference leading to loops, infinity and paradox. These themes are all reflected in the work of Escher and Bach.

M.C. Escher's work was appreciated among mathematicians, crystallographers and physicists before it was recognized by the art world, an ironic progression which did not surprise Escher. "By keenly confronting the enigmas that surround us," Escher once wrote, "and by analyzing the observations that I had made, I ended up in the domain of mathematics. Although I am absolutely innocent of training or knowledge in the exact sciences, I often seem to have more in common with mathematicians than with my fellow artists."

In the early 20's, Escher's scientific brother initiated him into the secrets of crystallography, and thus began his interest in symmetry and the regular division of a plane surface. He often wrote eloquently about his interest in science, especially





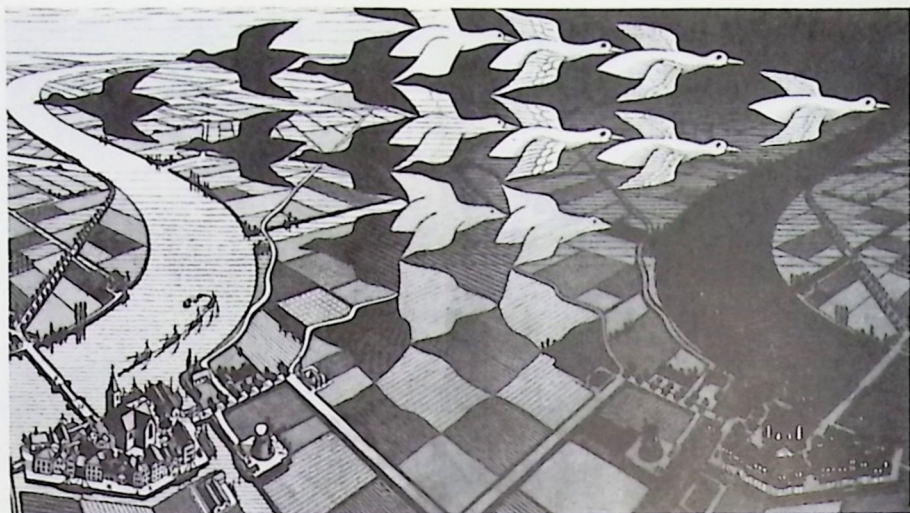
*Sky and Water I* by Escher

mathematics and crystallography:

There is something in such laws that takes the breath away. They are not discoveries or inventions of the human mind, but exist independently of us. In a moment of clarity, one can at most discover that they are there and take them into account. Long before there were people on the earth, crystals were already growing in the earth's crust. On one day or another, a human being first came across such a sparkling morsel of regularity lying on the ground or hit one with his stone tool and it broke off and fell at his feet, and he picked it up and regarded it in his open hand, and he was amazed.

Escher's prints have long served as illustrative material in a variety of scientific disciplines: mathematics, physics, geology, chemistry and psychology. As one museum curator and Escher enthusiast put it, "In the teaching of mathematics, the function of the prints is to show the student the pleasurable and unexpected aspects of mathematics and the fascination that even rather simple geometric figures can produce when they have been transformed by an artist."

The Norwegian geologist T. Rosenqvist used Escher's *Sky and Water I* to illustrate a scientific treatise, and later wrote to Escher, "I find that your *Sky and Water I* could illustrate this in a qualitative way



*Day and Night by Escher*

much better than I could do in writing!" In other words, the print transforms a difficult abstraction into an easily understood concept and an aesthetic pleasure.

Escher's works will be on display in the UCC Art Gallery from November 1 through December 15. Marie Rasmussen, chair of the Fine and Performing Arts Department at UCC, will conduct walk-through tours describing Escher's focus on the Festival's themes, the themes of the golden braid: self-reflection, loops, infinity, and paradox.

One can trace the theme of self-reflection in many of Escher's works. Perhaps the most well known example is his *Hand With Reflecting Sphere*, an image in which a convex sphere reflects Escher himself. For the viewer, the hand in the foreground calls forth an image of their own hand, but then paradoxically it is not the viewer but Escher who is reflected back. The mirroring images, the complimentary duality pairs which Escher uses, also suggest the theme of self-reflection: light/dark; good/evil; top/bottom; flat/round; figure/background; interlocking/independent pictorial elements; and geometric structure/realistic form.

20/KSOR GUIDE/NOV 1985

Escher was deeply interested in the concept of infinity, in imagining and portraying "at least a fragment of infinity." Thus he created infinite sequences, spheres with ever finer divisions as we approach either the edge, as is the case in *Circle Limit I*, or the center of the sphere, as is the case in *Path of Life II*. Escher once wrote:

It can apparently happen that someone, without much exact learning and with little of the information collected by earlier generations in his head, that such an individual, passing his days like other artists in the creation of more or less fantastic pictures, can one day feel ripen in himself a conscious wish to use his imaginary images to approach infinity as purely and as closely as possible. Deep, deep infinity! Quietness. To dream away from the tensions of daily living; to sail over a calm sea at the prow of a ship, toward a horizon that always recedes; to stare at the passing waves and listen to their monotonous soft murmur; to dream away into unconsciousness . . .



## Umpqua Community College Escher-Godel-Bach Festival

He was an artist open to the idea that the empirical world might just be an illusion. He wrote that his representations of infinity were illusions, that neither infinite time nor infinite space is present. He formally acknowledged the concept of self-reflection, through mirroring, duality pairs and his own playfulness and crazy humor. Perhaps this fundamental theme binds him most securely to Godel and his contemporaries: "Whether things are or are not as they seem . . ."

You might now be asking, "What has all this to do with Johann Sebastian Bach?" Perhaps you're unsure how infinity and the notion of timelessness figures into the work of an artist for whom time is the basis on which he elaborates. Or you might wonder how loops manifest in music. Or how canons can be described as self-reflecting. Arlette Irving, UCC music instructor, will discuss and demonstrate these themes in her performance of the "Goldberg Variations," one of Bach's greatest harpsichord works, and one which easily reveals elements of the festival's themes.

November will be a lively month of Bach celebration. Performers will include University of Oregon harpsichordist John Hamilton; Carolyn Cassil; the Gold Medal Winners of Oregon Junior Bach Festival; the UCC Junior String Orchestra; the UCC Orchestra; and Arlette Irving.

It all adds up to a celebration uniting the talents of artists, scientists and musicians representing a variety of fields. Imagine a festival in which tribute is made not only to the extraordinary contributions of the featured artists and scientists, but also to the connections between their disciplines, a tribute to our collective human vision. As Stelzer has said, "The relationship [between art, music, and mathematics] is metaphorical. What we're studying here is the human condition."

*Robin Havenick is Director of the Umpqua Valley Arts Center.*

- |                           |  |
|---------------------------|--|
| <b>Nov. 1-Dec 15</b>      | Exhibit: Works of M.C. Escher, Art Gallery Umpqua Community College  |
| <b>Nov 1<br/>10-Noon</b>  | Seminar on Escher, Bach, Godel; UCC Whipple Fine Arts Theatre  |
| <b>Nov 5 7 pm</b>         | Music, Slides, Lecture: John Hamilton, U of O harpsichordist, plays Bach; John Stelzer, UCC Professor, discusses Godel; Marie Rasmussen presents slides of Escher works, UCC Whipple Fine Arts Theatre |
| <b>Nov 6 8 pm</b>         | Bach Organ Concert with Carolyn Cassil at the organ First Methodist Church 1771 W. Harvard, Roseburg   |
| <b>Nov 7 8 pm</b>         | Ivory & Ebony Concert Four pianists, two organists Faith Lutheran Church 820 W. Kenwood, Roseburg  |
| <b>Nov 8 Noon</b>         | Escher Films 2nd Floor Lounge UCC Whipple Fine Arts Building   |
| <b>Nov 9 2 pm</b>         | Concert: Oregon Junior Bach Festival Gold Medal Pianists UCC Jr. String Orchestra UCC Jacoby Auditorium  |
| <b>Nov 9 8 pm</b>         | Concert: Brandenburg Concerto middle movement, UCC Orchestra members Bach arias by Roberta Hall, Lana Manahan & Linda Hess plus selections by Roseburg Wind Ensemble UCC Jacoby Auditorium             |
| <b>Nov 21 Noon</b>        | Bach's Goldberg Variations Arlette Irving, harpsichordist UCC Art Gallery  |
| <b>Jan 5 3 pm<br/>and</b> | Vintage Singers Twelfth Night Concert  |
| <b>Jan 6 8 pm</b>         | Wachet Auf Ruf Uns Die Stimme St. Joseph's Church 800 W. Stanton, Roseburg   |

Tickets: 440-4600 Ext. 691

## PROGRAMS & SPECIALS AT A GLANCE

**A Midsummer Night's Duck's Breath Special** recorded live at the Oregon Shakespearean Festival in Ashland, presents the entire evening's zaniness with Mr. Nifty, Ian Shoales, Dr. Science and the "Transvestite Farmers Association of Argo Fay, Iowa" on Monday, November 4, at 9 pm.

**Ask Dr. Science**, a series featuring Dan Coffey of the Duck's Breath Mystery Theatre, answers questions humorously about almost everything each Sunday morning at 8 am.

**Music From Washington**, a series of chamber music performances from the Kennedy Center for the Performing Arts, presents a new series on Fridays at 2 pm beginning November 1.

**American Jazz Radio Festival** presents the legendary Blossom Dearie in performance with pianist-vocalist Dave Frisberg recorded at the North Carolina Museum of Art in a program on Friday, November 8, at 10 pm.

**The Oregon Symphony** DePriest begins its new premiere performance of the Piano Concerto, by Berlioz, and the Overture on Saturday, November 2.

**The Rogue Valley Symphony** concert, conducted by [unclear], performance of works by Gottschalk, and Old-time airs Tuesday, November 3.

**The Sounds of Science** world of science from anthropology through fires, solar wind, in special programs each Saturday.

Sunday	Monday	Tuesday	Wednesday
7:00 Ante Meridian	6:00 Morning Edition	6:00 Morning Edition	6:00 Morning Edition
9:30 St. Paul Sunday Morning	7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian
11:00 Audiophile Audition	9:45 European Profiles	9:45 900 Seconds	9:45 900 Seconds
12:00 Chicago Symphony	10:00 First Concert	10:00 First Concert	10:00 First Concert
2:00 First Take	12:00 KSOR News	12:00 KSOR News	12:00 KSOR News
3:00 Philadelphia Orchestra	2:00 Berlin Radio Symphony	2:00 Cleveland Orchestra	2:00 Cleveland Orchestra
5:00 All Things Considered	4:00 About Books and Writers	4:00 Songs Jumping In My Mouth	3:00 A Night in the Life
6:00 The Folk Show	4:30 Northwest Week	4:30 Fresh Air	4:00 Studio City
9:00 Possible Musics	5:00 All Things Considered	5:00 All Things Considered	5:00 All Things Considered
Music From Hearts of Space	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall
	9:00 Cape Cod Radio Mystery Theatre	9:00 Adventures of Doc Savage	7:00 Music Hall
	10:00 Post Meridian (Jazz)	9:30 Ruby	9:00 Vinyl
		10:00 Post Meridian (Jazz)	9:30 Live Wire
			10:00 Side On
			11:00 Post Meridian (Jazz)





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Hillcrest Vineyard, Roseburg  
Hinman Vineyard, Roseburg  
Knudsen Erath Winery, Dundee  
Mulhausen Vineyards, Newberg  
Oak Knoll Winery, Hillsboro  
Ponzi Vineyards, Beaverton  
Rogue River Winery, Grants Pass

Serendipity Cellars Winery, Monmouth  
Siskiyou Vineyards, Cave Junction  
Sokol Blosser Winery, Dundee  
Valley View Vineyard, Jacksonville

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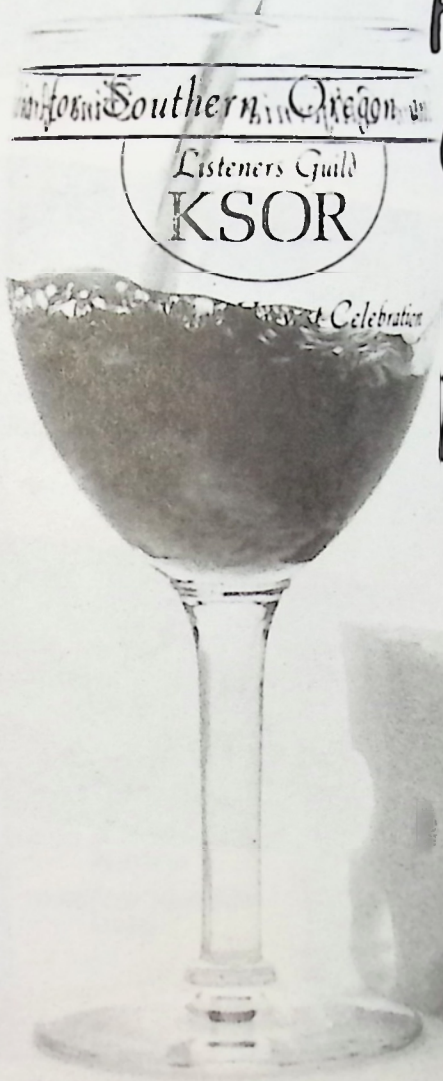
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y and Sunday at 6:30 am.



*Duck's Breath Mystery Theatre*

Wednesday	Thursday	Friday	Saturday
6:00 Morning Edition	6:00 Morning Edition	6:00 Morning Edition	7:00 Ante Meridian
7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian	10:00 Jazz Revisited
9:45 Women	9:45 Veneration Gap	9:45 BBC Report	10:30 Micrologus
10:00 Concert	10:00 First Concert	10:00 First Concert	11:00 Canadian Opera
12:00 News	12:00 KSOR News	12:00 KSOR News	Metropolitan Opera (Beg Nov 30)
2:00 at Giggle Hall	2:00 Music From Europe	2:00 Music from Washington	3:00 Pittsburgh Symphony
4:00 To You	4:00 New Dimensions	4:00 Marian McPartland's Piano Jazz	5:00 All Things Considered
5:00 Terkel	5:00 All Things Considered	5:00 All Things Considered	6:00 A Prairie Home Companion
6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	8:00 A Mixed Bag
9:00 Chautauqua!	9:00 Chautauqua!	8:00 New York Philharmonic	10:30 The Blues
9:30 Faces, Mirrors And Masks	9:30 Faces, Mirrors And Masks	10:00 American Jazz Radio Festival	
10:00 Jazz Album Preview	10:00 Jazz Album Preview	12:00 Post Meridian (Jazz)	
10:45 Post Meridian (Jazz)	10:45 Post Meridian (Jazz)		

# SUNDAY

\* by date denotes composers birthdate

## 6:00 am Ante Meridian

Your companion in the early morning! *Ante Meridian* combines jazz with classical music, special features and the Arts Calendar.

Includes:

**6:30 am The Sounds of Science:** Exciting audio introductions to the fascinating world of science.

**7:30 am Future Forward:** Arts commentaries for the 80's.

**8:30 am Bioregional Report:** A report on environmental, economic and resource issues, produced by the Siskiyou Regional Education Project, and funded by the Carpenter Foundation of Medford.

**9:28 am Ask Dr. Science:** The Duck's Breath Mystery Theatre humorously — and erroneously — answers your questions about almost everything.

## 9:30 am St. Paul Sunday Morning

Hosted by Bill McLaughlin, the series presents world-renowned performers and chamber ensembles in a relaxed, intimate setting.

Local funding provided by Foster and Purdy, Attorneys at Law; The Family Practice Group of Medford; Medford Radiological Group; Medford Ear, Nose and Throat Clinic; Medford Thoracic Associates; Dr. Ted Sickles; Dr. Eric Overland; Dr. Richard Schwartz; and the Schmiesing Eye Surgery Center.

**Nov. 3** Popular singer Cleo Laine and her husband John Dankworth are featured in a program of songs.

**Nov. 10** Special marathon edition.

**Nov. 17** The Boston Museum Trio performs works by Monteverdi, Scarlatti, Tartini and Marais.

**Nov. 24** The Dale Warland Singers are featured in a program which includes music by Ginastera, Howells and Vaughan Williams.

## 11:00 am Audiophile Audition

This new program samples the best Compact Discs, direct-to-disc recordings and other new, high-tech recordings, and also features interviews with leading figures in audio and music, who will acquaint listeners with the sometimes bewildering world of music recording. Direct from the satellite in digital sound, the program presents classical and jazz recordings of breathtaking quality.

National broadcast made possible by Telarc Digital, and Maxell.

**Nov. 3** Sound Effects Music. John Sunier features a CD recording of "As Falls Wichita, So Falls Wichita Falls," by Pat Metheney, and interviews Jeff Wilner of Kyocera on ceramics in audio.

## Nov. 10 Special marathon edition.

**Nov. 17** A direct-to-tape open reel recording of The American Brass Quintet, and a visit to the Ampex Museum of Magnetic Recording.

**Nov. 24** Audiophile recordings with surround-sound capabilities, and an interview with flutist Paul Horn.

## 12:00 n Chicago Symphony Orchestra

A new 39-week series of broadcast concerts by what many consider to be America's finest orchestra.

National broadcast funded by Amoco.

**Nov. 3** James Levine conducts Mendelssohn's Symphony No. 4 in A, Op. 90 ("Italian"), the Prelude and Liebestod from *Tristan und Isolde*, by Wagner; the *Dance of the Seven Veils* and

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Final Scene from *Salome*, by Strauss; and soprano Leontyne Price performs arias by Verdi and Puccini.

**Nov. 10 Special marathon edition.**

**Nov. 17** Leonard Slatkin conducts the Sinfonia. "Entrance of the Queen of Sheba," from *Solomon*, by Handel; *Magabunda*, by Schwantner, with soloist Lucy Shelton, soprano; and the Symphony No. 5, Op. 47, by Shostakovich.

**Nov. 24** Sir Georg Solti conducts Haydn's Symphony No. 104 in D ("London"); the Piano Concerto No. 24 in C Minor, K. 491, by Mozart, with soloist Janina Fialkowska; and the Symphony No. 3 by Lutoslawski.

**2:00 pm First Take**

An arts magazine spotlighting Southern Oregon and Northern California, produced by KSOR. Your host is Jan Weller.

**3:00 pm The Philadelphia Orchestra**

Music Director Riccardo Muti and guest conductors with another season of concerts by this superb orchestra.

*National broadcast funded by CIGNA Corporation.*

**Nov. 3** Riccardo Muti conducts Haydn's Symphony No. 48 in C ("Maria Theresia"); Prokofiev's Sinfonietta, Op. 5/48; Liszt's Symphonic Poem No. 11, Hunnenschlacht; and Weber's Piano Concerto No. 2 in E-flat, Op. 32, with soloist Malcolm Frager.

**Nov. 10 Special marathon edition.**

**Nov. 17** Riccardo Muti conducts the Cello Concerto No. 2 by Ginastera, with soloist Aurora Natola-Ginastera; and the complete Water Music, by Handel.

**Nov. 24** Guitarist Narciso Yepes is soloist in a performance of Rodrigo's *Fantasia para un gentilhombre*. Also on the program are the Symphony in D Minor by Juan Crisostomo Arriaga; and the complete ballet *Le Baiser de la fee*, by Stravinsky. Rafael Fruhbeck de Burgos conducts.

**5:00 pm All Things Considered**

The weekend edition of National Public Radio's award-winning nightly news magazine. *Local funding by Jackson County Federal Savings and Loan.*

**6:00 pm The Folk Show**

Join host Brian Freeman for a wide variety of folk music, including performances by local musicians, live broadcast recordings, and more.

**9:00 pm New Time! Possible Musics**

Join host David Harrer each week as he features "New Age" music from all over the world. Many of the recordings featured are rare imports. The program also includes:

**11:00 pm Music from the Hearts of Space** with Stephen Hill and Anna Turner.

*Local funding by Soundpeace, Ashland.*

**2:00 am Sign-Off**



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# MONDAY

\* by date denotes composers birthdate

## 6:00 am Morning Edition

This award-winning news magazine is a lively blend of news, features and commentary on national and world affairs.

## 7:00 am Ante Meridian

A blend of classical music and jazz combined with features from Morning Edition, plus:

### 7:50 am Community Calendar

### 8:35 am Duck's Breath Homemade Radio

### 9:00 am Calendar of the Arts

**9:30 am Bioregional Report:** A series of reports on environmental, economic and resource issues in Southern Oregon and Northern California, produced by the Siskiyou Regional Education Project with funds from the Carpenter Foundation. The reports will be heard during Monday's *Ante Meridian*, and at other times during the week.

## 9:45 am European Profile

Local broadcast made possible with funds provided by A-L Welding Products of Medford.

## 10:00 am - 2:00 pm First Concert

### Nov. 4 Marathon

### Nov. 11 Marathon

\*Nov. 18 WEBER: Clarinet Concerto No. 1 in F Minor, Op. 73

\*Nov. 25 THOMSON: Three Pictures for Orchestra

## 10:30 am Monday-Friday

### The Sonatas of Domenico Scarlatti

A tricentennial celebration with new recordings of the cycle of Scarlatti's keyboard sonatas, performed by Scott Ross. National Public Radio secured these recordings from Radio France far in advance of commercial release. These sonatas air daily during *First Concert*.

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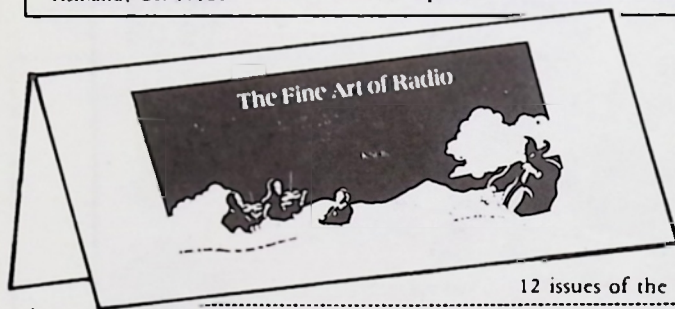
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12:00 n **KSOR News**

**2:00 pm Berlin Radio Symphony Orchestra**

A series of concerts by this highly acclaimed European Orchestra, produced by Radio Deutsche Welle, Köln.

**Nov. 4 Special Marathon Program.**

**Nov. 11 Special Marathon Program.**

**Nov. 18** Riccardo Chailly conducts Rachmaninoff's Symphony No. 2; and Chopin's Piano Concerto No. 2, with soloist Martha Argerich.

**Nov. 25** Bernhard Klee conducts Mahler's Symphony No. 4; and works by Mozart: Overture to *Idomeneo*, and two arias from *Idomeneo*, with soprano Edith Mathis.

**4:00 pm About Books and Writers with Robert Cromie**

Editor and journalist Robert Cromie talks with novelists, poets, playwrights and publishers in this weekly interview series dedicated to the world of writers and writing.

**4:30 pm Northwest Week**

Northwest journalist Steve Forrester hosts this weekly roundtable discussion of issues in the nation's capital, and how they affect the Northwest. Northwest legislators are frequent guests. Hear how developments in Washington D.C. will affect you!

*Local funds by Medford Steel and Medford Blowpipe, divisions of CSC, Inc.*

**5:00 pm All Things Considered**

Susan Stamberg and Noah Adams co-host this award-winning news magazine.

*Local funds by William Epstein, M.D., Ashland; Earl H. Parrish, M.D., Medford; and Computerland of Medford.*

**6:30 pm Siskiyou Music Hall**

Your nightly host is Lars Svendsgaard.

**Nov. 4 Marathon**

**Nov. 11 Marathon**

**Nov. 18** REGER: Sonata for Clarinet and Piano, Op. 49, No. 2

**Nov. 25** MOZART: Violin Concerto No. 5 in A. K. 219

**9:00 pm November 4**

**Marathon Special**

**A Midsummer Night's Duck's Breath**

The Duck's Breath Mystery Theatre's recorded live during performance this past summer at the Oregon Shakespearean Festival. KSOR recorders captured the entire evening of Duck's Breath zaniness for this special hour-long broadcast. Mister Nifty, Ian Shoales, Dr. Science and the Transvestite Farmers Association of Argo Fay, Iowa will all be there. Don't miss it!

**9:00 pm Beginning November 11 -**  
Radio drama to be announced.

**10:00 pm Post Meridian**

An evening of jazz to complete the day. Call in your requests! The program begins with a Duck's Breath Mystery Theatre "Homemade Radio" feature.

**2:00 am Sign-Off**

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# T U E S D A Y

\* by date denotes composers birthdate

6:00 am Morning Edition

7:00 am Ante Meridian

7:58 am Community Calendar

8:35 am Duck's Breath Homemade Radio

9:00 am Calendar of the Arts

9:45 am 900 Seconds

A public affairs program produced by KSOR.  
Hosted by Lars Svendsgaard.

*Funds for broadcast provided by the Clark  
Cottage Bakery, Ashland.*

10:00 am First Concert

Nov. 5 Marathon

\*Nov. 12 BORODIN: Symphony No. 2  
in B Minor

Nov. 19 MOZART: Serenade in C Minor

Nov. 26 J.S. BACH: French Suite in E-flat,  
S. 819

12:00 n KSOR News

2:00 pm Cleveland Orchestra

KSOR brings you another season of broadcast  
concerts under Music Director Christoph von  
Dohnanyi.

Nov. 5 Special Marathon Edition.

Nov. 12 Christoph von Dohnanyi conducts  
the Overture to *Beatrice and Benedict*, by  
Berlioz; Ibert's *Sinfonia Concertante*, with  
soloist John Mack, oboe; and Brahms' Sym-  
phony No. 2 in D.

Nov. 19 Christoph von Dohnanyi conducts  
an all-star cast in a concert performance of  
Mozart's *The Magic Flute*, K. 620.

Nov. 26 Yoel Levi conducts contralto  
Maureen Forrester, the Blossom Festival Chorus  
and the Cleveland Orchestra Children's Chorus,  
in a performance of Mahler's Symphony No. 3  
in D (1895).

4:00 pm Songs Jumping in My Mouth

A repeat of this popular 13-week children's  
series.

*Local broadcast funded by the Jackson County  
Uniserve Council of the Oregon Education  
Association.*

4:30 pm Fresh Air

Host Terry Gross interviews leading figures  
in politics, entertainment and the arts.

Nov. 5 Marathon

Nov. 12 Playwright and actor Wallace Shawn,  
who co-wrote and co-starred in the film "My  
Dinner with Andre," discusses his views of  
theater and the movies.

Nov. 19 Phil Donahue discusses his popular  
and controversial talk show and his reputation  
as TV's foremost male feminist.

Nov. 26 Songwriter Cy Coleman, known for  
his tunes "Witchcraft" and "The Best is Yet to  
Come," as well as the scores for "Sweet Charity,"  
and "Barnum," talks about the pros and cons of  
writing music for Broadway.

5:00 pm All Things Considered

*Local funds by William Epstein, M.D., Ashland;  
Earl H. Parrish, M.D., Medford; and Computerland  
of Medford.*

6:30 pm Siskiyou Music Hall

Nov. 5 Marathon

Nov. 12 STRAVINSKY: The Firebird

Nov. 19 SCHUBERT: Incidental Music to  
*Rosamunde*

Nov. 26 BEETHOVEN: Piano Sonata in  
D Minor, Op. 31, No. 2



If you heard it on:

Ante Meridian

First Concert

Siskiyou Music Hall

Post Meridian (Jazz)

Possible Musics

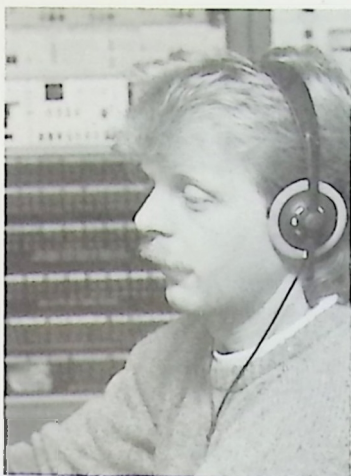
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Lars Svendsgaard hosts Sikiyou Music Hall.

**8:00 pm November 12**  
**Rogue Valley Symphony**

This special broadcast taped live during performance in the Southern Oregon State College Music Recital Hall features the Symphony under the direction of Yair Strauss, with baritone Ellison Glatfley. The program is called "Pops Americana" and features music by Gershwin, Gottschalk, Copland, and Grofe.

**9:00 pm The Adventures of Doc Savage**

The pulp novel hero of the 1930's comes to life in this series of adventures, as the powerful and indomitable Doc Savage and his cohorts fight to save the world from evil. Gadzooks!

**Nov. 5 The Hanging Man** In the wake of another kidnapping, Doc's cohorts, The Fabulous Five, enter the scene with Doc's cousin, Pat Savage, and an old salt who claims to be 131 years old.

**Nov. 12 The Disappointing Parcel** Cousin Pat trails the Santini gang while Doc tries to learn the connection between the list of wealthy men and Santini's firm, Fountain of Youth, Inc.

**Nov. 19 Island of Death** The scene shifts to the Caribbean and the island of Fear Key, as Santini fails to blow up Doc's plane — but traps him and the luscious Kel Avery.

**Nov. 26 Terror Underground** A mysterious old man, Dan Thunder, appears to be what he claims, and Doc and his friends discover a deadly secret about the island.

**9:00 pm Ruby**

A tough-minded futuristic detective parodies detective novels and science-fiction space epics.

**Nov. 5** Angel Lips makes some confessions to Sam the Bardroid while Ruby meets someone even tougher than she is — Moonbeam, an Aureorean warrior and sister of the late, lamented Aureorean Monet.

**Nov. 12** The Tookah extends a friendly tentacle to T.J. Teruh, then explodes! Ruby, having been held captive and tortured by the slimies, decides to recruit the Zoot Mutants.

**Nov. 19** Ruby and the technowitches visit the Lazars Android Works, where they discover a small army of nude male Frankies.

**Nov. 26** Ruby, Moonbeam and Toots Mutant stage the climactic battle with the slimies, and T.J. Teruh winds things up.

**10:00 pm Post Meridian**

Jazz selected for the late night, "Duck's Breath Homemade Radio" opens the program.

**2:00 am Sign-Off**



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# WEDNESDAY

\* by date denotes composers birthdate

**6:00 am Morning Edition**

**7:00 am Ante Meridian**

**9:45 am About Women**

Your host is Esther Nitzberg.

*Funds for local broadcast provided by Valley Chevrolet, Medford.*

**10:00 am First Concert**

**Nov. 6 Marathon**

**Nov. 13 SCHREKER:** Chamber Symphony

**Nov. 20 SIBELIUS:** Symphony No. 2 in D, Op. 43

**Nov. 27 MARCHAND:** Suite No. 1 in D Minor

**12:00 n KSOR News**

Includes the Bioregional Report, a series on environmental, economic and resource issues, produced by the Siskiyou Regional Education Project.

**2:00 pm Tonight at Carnegie Hall**

A 52-week series of recitals recorded at Carnegie Hall.

*National underwriting by AT&T.*

**Nov. 6 Marathon**

**Nov. 13** The Alban Berg Quartet is joined by pianist Philippe Entremont in a performance of Schumann's Piano Quintet in E-flat.

**Nov. 20** Members of the Berlin Octet perform Beethoven's Septet in E-flat, Op. 20.

**Nov. 27** Pianist Murray Perahia performs Mendelssohn's Fantasy in F-sharp, Op. 28; and Beethoven's Piano Sonata in F, Op. 57 ('Appassionata').

**3:00 pm A Note To You**

Roland Nadeau hosts this weekly exploration of a wide variety of composers' styles and musical formats.



*Howard LaMere hosts Ante Meridian.*

**Nov. 6 Marathon**

**Nov. 13** Roland Nadeau begins a three-part series tracing the development of Tchaikovsky as a composer, focusing on his six symphonies. Joining Nadeau is noted author and critic Jacques Barzun.

**Nov. 20** Part two of Nadeau's look at Tchaikovsky's symphonies.

**Nov. 27** Tchaikovsky symphonies, part three.

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**4:00 pm Studs Terkel**

Author, critic, folklorist and lecturer Terkel presents interviews, dramatic readings and sound tributes.

**5:00 pm All Things Considered**

Local funds by William Epstein, M.D., Ashland; Earl H. Parrish, M.D., Medford; and Computerland of Medford.

**6:30 pm Siskiyou Music Hall**

Funding by Dr. John Apostol of Medford.

**Nov. 6 Marathon**

**Nov. 13** MOZART: Piano Sonata in F. K. 533

**Nov. 20** GERSHWIN: Porgy and Bess (Arr. Bennett)

**Nov. 27** J.C. BACH: Bassoon Concerto in E-flat

**7:00 pm - Music Memory Feature**

KSOR joins the public schools in providing classical music selections for the enjoyment and education of students and their families.

**Nov. 6** MOZART: La ci darem la mono from *Don Giovanni*

**Nov. 13** Review Week

**Nov. 20** STRAVINSKY: Symphony of Psalms

**Nov. 27** TCHAIKOVSKY: March from the Nutcracker

Funding for local broadcast is provided by Hampton Holmes Realtors of Ashland.

**9:00 pm Vintage Radio**

Highlights of the best — and worst — of drama and entertainment in radio's "Golden Age."

**9:30 pm Lord Peter Wimsey**

This month we conclude "Have His Carcase" and begin the radio version of "Murder Must Advertise," an adventure which takes Lord Peter into the rarefied world of advertising to investigate a mysterious death.

**Nov. 6 Too Perfect an Alibi** Lord Peter takes a long, hard look at all the evidence and turns his attention to the most unlikely suspect.

**Nov. 13 All A Question of Time** (Conclusion of "Have His Carcase"). Despite some encouraging clues, the case continues to confound Lord Peter and Harriet Vane, until they discover coded documents from the killer to his victim.

**Nov. 20 Death Comes to Pym's Publicity** ("Murder Must Advertise," part I). A young advertising executive is murdered in his office, and Lord Peter is called in to investigate.

**10:00 pm Duck's Breath Homemade Radio**

**10:02 pm Sidran on Record**

Jazz pianist and scholar Ben Sidran returns with his series tracking trends in the jazz world.

**Nov. 6 Special Marathon edition**

**Nov. 13** Saxophonist David Murray demonstrates the use of the fourth and fifth octaves on the saxophone - normally thought unreachable.

**Nov. 20** Guitarist Steve Kahn discusses his famous studio sound, and his recent record, "Casa Loco."

**Nov. 27** Bassist Jamaladeen Tacuma provides insight into his advances in the new jazz / funk synthesis, and talks about the harmolodic theories of Ornette Coleman.

**11:00 pm Post Meridian**

More jazz for the night time.

**2:00 am Sign-Off**



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# THURSDAY

\* by date denotes composers birthdate

6:00 am Morning Edillon

7:00 am Ante Meridian

9:45 am Veneration Gap

Senior citizens' news, views, and events are the focus of this series, produced by KSOR host Marjorie McCormick.

10:00 am First Concert

Nov. 7 Marathon

Nov. 14 COPLAND: Symphony No. 3

Nov. 21 MILHAUD: Suite Francaise

Nov. 28 LULLY: Harpsichord works  
(Arr. D'Anglebert)

12:00 n KSOR News

2:00 pm Music from Europe

A series of performances by great European orchestras.

Funds for local broadcast provided by Auto Martin, Ltd., Grants Pass.

Nov. 7 Marathon

Nov. 14 The Berlin Philharmonic and Hilversum radio Philharmonic perform music by Mendelssohn, Gilse, and Bruckner.

Nov. 21 This program features music by Prieto, Berio, Schubert, and Brahms.

Nov. 28 Featured composers include Bach, Honegger, Malipiero and Sibelius.

4:00 pm New Dimensions

New Dimensions tracks and explores the myriad ways in which human society is changing. It features probing interviews with leading figures in health, education, science, psychology, religion, the arts and humanities.

Program acquisition funded by the Golden Mean Bookstore of Ashland.

Local transmission funded by grants from: Dr. John Hurd, Hurd Chiropractic Center, Klamath Falls; Richard Wagner, Architect; and by The Websters, Spinners and Weavers of Guanajuato Way, Ashland.

Nov. 7 Living in the "C Zone" (with Marilyn and Robert Kriegel). It is possible to perform with excellence in most pressure-packed situations, according to the Kriegels. They describe many characteristics of "C Zone" behavior, including courage, clarity, commitment and conditioning.

Nov. 14 Spirit Dance (with Brooke Medicine Eagle). In the sacred tradition of her Medicine Woman lineage, Brooke weaves a tapestry of the spirit within the Great Circle. She creates an energy between Earth and Sky that can move you forward on your path, opening doors to the unknown.

Nov. 21 Politics for Living (with John Vasconellos). In an era of political cynicism, it's refreshing to encounter a positive and uplifting view of the human possibilities of politics. As a California State Legislator for nearly two decades, John Vasconellos' personal political style has been profoundly influenced by his own quest for self-knowledge and fulfillment. He is recognized by peers as a humanistic politician, and here he speaks about the nature of his approach and its impact relative to more conventional approaches. He is the Chairman of the California Assembly's Ways and Means Committee.

Nov. 28 The Quantum Factor (with Fred Alan Wolf). The connection between quantum physics and human consciousness forms the counterpoint for Wolf's original and provocative views. His conception of how the mind works is revolutionary, and he talks about how quantum



The Kronos Quartet may be heard at 8 pm on The Kronos Hour.



physics is directly related to our physical, psychic and spiritual selves. As a physicist himself, Wolf has made the leap required by quantum theory: to accept the reality of paradox and the insecurity of change.

**5:00 pm All Things Considered**

*Local funds by William Epstein, M.D., Ashland; Earl H. Parrish, M.D., Medford; and Computerland of Medford.*

**6:30 pm Siskiyou Music Hall**

**Nov. 7 Marathon**

**\*Nov. 14 HUMMEL:** Octet-Partita in E-flat

**Nov. 21 DEBUSSY:** Nocturnes

**\*Nov. 28 RUBINSTEIN:** Piano Concerto No. 4 in D Minor, Op. 70

**8:00 pm The KRONOS Hour**

The world-renowned Kronos String Quartet, which performs frequently in southern Oregon, is one of the few quartets specializing in 20th-century music. Their repertoire and unconventional approach to performance excites even those who find most 20th-century chamber music formidable.

**Nov. 7** This program features performances of *Mythic Birds Waltz*, by Terry Riley; *Mondo Mando*, with the David Grisman Quartet; and the String Quartet by Lutoslawski.

**Nov. 14** The Kronos Quartet performs works by William Kraft, Viktor Ullman, Doug Adams and George Crumb.

**Nov. 21** Featured are the String Quartet No. 3 by Gloria Coates; Ingram Marshall's *Voces Resonae*; and Elliott Carter's String Quartet No. 2.

**Nov. 28** On this program are *A Fluttering of Wings* (with electronic ghost) by Morton Subotnick; *Contrasts*, by Peter Szegho; and Thelonius Monk's "Monk Suite," with bassist Ron Carter.

**9:00 pm Chautauqua!**

SOSC English professor Erland Anderson, and Barry Kraft and Shirley Patton of the Oregon Shakespearean Festival host this weekly program of literary readings, discussions, and interviews.

**9:30 pm Faces, Mirrors and Masks**

This award-winning series introduces Latin American writers who are producing some of the most unusual and exciting fiction in the world.

**Nov. 7** Brazilian writer Jorge Amado is immensely popular for his richly detailed portraits of folk life in the state and city of Bahia. This program includes interviews with Amado and his friend Harry Belafonte.

**Nov. 14** Carlos Fuentes creates portraits of all levels of Mexican society: the wealthy, the intellectuals, the Indians, the workers and the ambitious new capitalist class. Fuentes discusses his views of history.

**Nov. 21** The most successful writer in Puerto Rico today, Luis Rafael Sanchez celebrates the popular culture and forms of speech that flourish in San Juan's urban inferno.

**Nov. 28** Clarice Lispector revolutionized Brazilian fiction by compiling a poetic style and a deeply introspective philosophy. In this program, Colleen Dewhurst portrays Lispector, who confronts nature, God, society — and a cockroach.

**10:00 pm Duck's Breath Homemade Radio**

A short dose of craziness from the Duck's Breath Mystery Theatre.

**10:02 pm Jazz Album Preview**

Showcasing some of the best and latest jazz.

**10:45 pm Post Meridian**

Jazz selected for a goodnight.

**2:00 am Sign-Off**



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# FRIDAY

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6:00 am Morning Edition

7:00 am Ante Meridian

9:45 am BBC World Report

10:00 am First Concert

Nov. 1 SCHUMANN: Violin Concerto in D Minor (1853)

Nov. 8 Marathon

Nov. 15 MOZART: Notturmo for Four Orchestras

\*Nov. 22 W.F. BACH: Double Concerto for Two Harpsichords

Nov. 29 C.P.E. BACH: Harpsichord Concerto in G

12:00 n KSOR News

2:00 pm Music from Washington

A series of chamber music performances from Washington D.C.'s Kennedy Center for the Performing Arts.

Nov. 1 Soprano Edith Mathis and pianist Samuel Sanders perform a recital of songs by Schubert, Brahms, Wolf and Schumann.

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Nov. 8 Marathon

Nov. 15 Clarinetist Daniel McKelway and pianist John Mugge perform music by Weber, Messiaen, Debussy, Brahms, Stravinsky, and Luigi Bassi.

Nov. 22 Violinist Uto Ughi and pianist Samuel Sanders perform a recital of works by LeClair, Bach, and Beethoven.

Nov. 29 Pianist Dominique Weber performs music by Bach, Frank Martin, and Schumann.

4:00 pm The Best of Marian McPartland

Hosted by Marian McPartland, this series of programs encompasses the full range of jazz piano. Each week features McPartland in performance and conversation with famous guest artists who discuss their careers and the subtle nuances of jazz.

Local broadcast made possible by Jackson County Federal Savings and Loan.

Nov. 1 Joe Bushkin joins Marian for duets of "Someone to Watch Over Me," and "The Man I Love."

Nov. 8 In this special marathon edition, Marian is joined by the late Hazel Scott, who played piano with Basie at the age of sixteen, and was married to Adam Clayton Powell. She and Marian perform duets of "Soon" and "Fine and Dandy."

Nov. 15 George Shearing, whose solo career has recently caught fire after almost thirty years of ensemble work, joins Marian in duets of "My Shining Hour" and "Windows," and plays his most famous composition, "Lullaby of Birdland."

Nov. 22 Broadway composer Cy Coleman and Marian perform "Firefly," "Witchcraft" and many others.

Nov. 29 Jazz pioneer Teddy Wilson joins Marian for a program of swinging stride piano.

5:00 pm All Things Considered

6:30 pm Siskiyou Music Hall

Nov. 1 BALAKIREV: Symphony No. 1 in C

Nov. 8 Marathon

Nov. 15 BRUCKNER: Symphony No. 5

\*Nov. 22 BRITTEN: Four Sea Interludes from *Peter Grimes*

\*Nov. 29 DONIZETTI: "Il dolce suono mi colpi (Mad Scene) from *Lucia di Lammermoor*

8:00 pm New York Philharmonic

Nov. 1 In performance dedicated to the memory of the late cellist Leonard Rose, cellist Lorne Munroe is soloist in Dvorak's Cello Concerto in B Minor, Op. 104. Also on this concert are *Prism*, by Druckman; and Haydn's Symphony No. 22. Zubin Mehta conducts.

Nov. 8 Marathon





*Jan Weller hosts  
First Concert.*

**Nov. 15** Zubin Mehta conducts two works by Sibelius: *Scenes with Cranes*, Op. 44, and Violin Concerto in D Minor, Op. 47, with soloist Ida Haendel; *A Haunted Landscape* for Orchestra, by Crumb, and Dvorak's *Carnival Overture*, Op. 92.

**Nov. 22** Zubin Mehta conducts Bach's Brandenburg Concerto No. 3 in G, S 1048; Mozart's Sinfonia Concertante in E-flat, K. 297b; and the *Symphonia Domestica*, Op. 53, by Richard Strauss.

**Nov. 29** Zubin Mehta conducts two works by Stravinsky: *Momentum pro Gesualdo*, and *Le Sacre du Printemps*; and Mozart's Piano Concerto No. 24 in C, K. 491, with soloist Ken Noda.

**10:00 pm Duck's Breath Homemade Radio**  
A Friday night dose of Duck's Breath humor.

**10:02 pm American Jazz Radio Festival**  
KSOR brings you another season of the finest live performances from jazz clubs, concerts and

festivals throughout the country.

**Nov. 1** From the Tralfamadore Cafe in Buffalo, N.Y., the Freddie Hubbard All-Stars perform, featuring Freddie Hubbard on trumpet, saxophonist Joe Henderson, pianist Michel Petrucciani, bassist Buster Williams, and drummer Billy Hart.

**Nov. 8** Pianist Dave Frishberg performs with vocalist Blossom Dearie in a concert at the North Carolina Museum of Art.

**Nov. 15** Pianist Ray Bryant is featured in concert at Kent State University in Ohio.

**Nov. 22** Percussionist Andrew Cyrille performs with his sextet at the South Seaport Museum's Pier 16 in New York City.

**Nov. 29** Guitarist Kazumi Watanabe highlights a San Francisco concert with bassist Greg Lee and drummer Shuichi "Ponta" Murakami.

**12:00 am Post Meridian**  
Jazz to end the week.

**2:00 am Sign-Off**



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# SATURDAY

6:00 am **Ante Meridian**

Includes:

6:30 am **The Sounds of Science**

7:30 am **Future Forward:**

**Arts Commentary for the 80's.**

8:30 am **Diana Coogle commentary**

9:00 am **Calendar of the Arts**

9:30 am **Ask Dr. Science**

(Duck's Breath comedy)

10:00 am **Jazz Revisited**

Host Hazen Schumacher explores the world of vintage jazz, with background and commentary on America's rich jazz heritage.

*Funding for local broadcast is provided by Gregory Lumber Resources, Glendale.*

**Nov. 2 Borrowed Themes** Theme songs as played by others; for example, Benny Goodman plays Louis Armstrong's theme.

**Nov. 9 One More Time** Two Ellington versions of "Prelude to a Kiss," plus other recordings featuring Artie Shaw and King Oliver.

**Nov. 16 The Big Bands Go Latin** Latin-American big band recordings from Cugat in 1939 to Butterfield in 1947.

**Nov. 23 Pete Brown** Selected recordings by a little-known but first-class alto saxophonist.

**Nov. 30 BG Before Palomar** Benny Goodman big band recordings in the two years prior to his smash appearance in Los Angeles.

10:30 am **Micrologus**

Host Dr. Ross Duffin explores the world of early music before 1750. Dr. Duffin is joined frequently by distinguished musicians.

11:00 am **The Canadian Opera Company**

A series of six opera broadcasts by Canada's leading opera company, which United Press International has called "first class". The series is produced by WFMT, Chicago, and is underwritten by the Province of Ontario.

*Local broadcast made possible by Sun Studs, Inc. of Roseburg.*

**No. 2 Carmon**, by George Bizet. Presented in the original "opera-comique" version, this performance features Claire Powell in the title role, along with Harry Theyard as Don Jose.

**Nov. 9 Special Marathon Opera Program.**

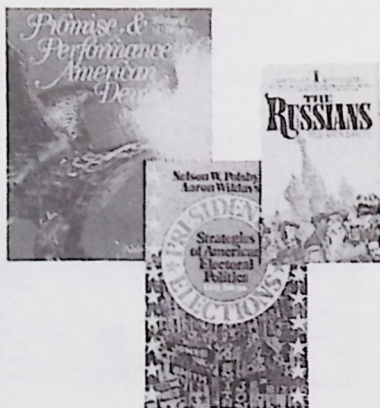
**Nov. 16 A Death in Venice**, by Benjamin Britten. In the Canadian premiere of this opera based on the Thomas Mann novella, Kenneth Riegel and Allan Monk sing principal roles.

**Nov. 23 Anna Bolena**, by Donizetti. Dame Joan Sutherland sings her first interpretation of

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the tragic queen Anne Boleyn. James Morris and Judith Forst also sing principal roles.

This concludes the Canadian Opera Series.

**11:00 am Beginning November 30:  
The Metropolitan Opera**

Another season of performances live from the stage of the Metropolitan Opera House in New York City.

National broadcast underwritten by Texaco.

**3:00 pm November 16  
Oregon Symphony**

James DePriest conducts the first in a series of monthly concerts by the Oregon Symphony. On this program are the Overture to *Tannhauser*, by Wagner; Beethoven's Piano Concerto No. 3, with soloist Claudio Arrau; and the *Symphonie fantastique* by Berlioz.

Funds for the production are provided by Pacific Power and Light.

**3:00 pm Pittsburgh Symphony Orchestra**

The Pittsburgh Symphony Orchestra returns with 26 new concerts from its 1984-85 "Season for a Lifetime." Guest conductors include Klaus Tennstedt, Leonard Bernstein, Antal Dorati, and Lorin Maazel.

**Nov. 2** Lorin Maazel conducts Britten's *Sinfonia da Requiem*; Haydn's Trumpet Concerto in E-flat, with soloist Wynton Marsalis; and Berlioz's *Symphonie fantastique*.

**Nov. 9 Special Marathon Edition.**

**Nov. 16** Pre-empted by Oregon Symphony Broadcast.

**Nov. 23** Christoph Eschenbach conducts Verdi's Overture to *La forza del destino*; Three Pieces for Orchestra, Op. 6 by Alban Berg; and Tchaikovsky's Symphony No. 5 in E Minor, Op. 64.

**Nov. 30** Sixten Ehrling conducts the *Maskarade* Overture and Symphony No. 5, Op. 50, both by Nielsen; and Tchaikovsky's Violin Concerto, with soloist Itzhak Perlman.

**5:00 pm All Things Considered**

"The news doesn't stop on weekends!" Neither does National Public Radio's award-winning news department.

**6:00 pm A Prairie Home Companion**

Funds for local broadcast are provided by *The Medford Mail Tribune*; *Foster and Purdy, Attorney's at Law*; *Burch's Shoes and Apparel, Inc.*; *The Family Practice Group of Medford*; *The Medford Radiological Group*; *Medford Ear, Nose and Throat Clinic*; *Medford Thoracic Associates*; *Dr. Ted Sickles*; *Dr. Eric Overland*; *Dr. Richard Schwartz*; and the *Schmiesing Eye Surgery Center*.

**8:00 pm A Mixed Bag**

Produced by KSOR alumnus Bill Munger, now at KCMA in Tulsa, Oklahoma, the program features a weekly topical mix of music and comedy.

**10:00 pm The Blues**

The program will occasionally feature the radio series "Harlem Hit Parade."

**2:00 am Sign-Off**



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## The Bombing of Tokyo

For Jane Corddry and Beverly Nelson

The bombing of Tokyo  
did not take place in a day.

As a matter of fact,  
it did not take place in a war —  
for wars do not necessarily  
advance anything.

As a matter of fact,  
during *this* bombing,  
nothing was needlessly destroyed.

Moreover, *this* bomb  
took the form of a feeling —  
the most powerful force.

And, specifically, it came from.  
of all people, of all places,  
an old woman getting on a train.

She was on the right track, as usual —  
day after day, performing  
the expected, the ordinary tasks.  
However, what she did today  
surprised her. And so she laughed.

The robot had been shoving, shoving.  
The robot was being shoved itself —  
by other robots, who took their impulses  
from some low-lying edifice  
in the Cubicle of High Technology.

The robot was shoving, shoving.  
Whistles were whistling.  
Buzzers were buzzing.  
Announcements were announcing.  
Everything was doing the dance —  
the Tokyo Odori — in massive unison.

The Tokyo Odori had become popular,  
had been adopted all over the world.

But this old woman stopped dancing.  
She just stood there.  
And when the robot grabbed and shoved her,  
she shoved back.

To her, it was a natural reaction —  
an impulse, a surfaced mechanism  
going back to traditions  
in the village as a child.



But the robot, of course, was shocked.  
This did not fit its program.  
It stood there, blinking —  
as if its feelings had been hurt.  
Then it attacked.

Now, this old woman did not know  
sumo for nothing.  
As a matter of fact, in her village,  
with so many men off to war,  
she had helped to train  
her younger, but bigger, brother  
during long afternoons of sumo practice.  
They pushed, they shoved, they balanced.  
Then, as a mother, a grandmother,  
it was natural for her to train  
whatever other children who wanted to learn.

So this skinny silver something  
was nothing to her.  
It charged. She yelled.  
She shoved. It toppled.  
There it lay, dying of its own momentum —  
shuddering in a shower of sparks.

The train left. The woman left.  
She walked up the steps.  
She walked out of the station.  
She walked out of the crowds —  
going down the street  
as the old woman she was,  
and not just anybody's passenger.

And while the messages went out  
to repair and restore,  
the woman took the long way home —  
singing, strolling, laughing, mumbling,  
as she had always done in the village.

Now, her son, as was generally acknowledged,  
was an upper-middle, lower-top executive  
who was shocked to see his mother arrive.  
He saw she was sweating.  
He thought she was drunk.

But what could he do about it?  
He argued, begged, threatened — to no use.  
She packed a few things and walked out.  
Even the patrolman told her "Sayonara."

Nothing was reported. What was there to report?  
That an old woman was going home?  
The monitors were on,  
but there was nothing to monitor.  
What was being committed? What was being done?

And her son? He was concerned, naturally.  
He drove along beside her for a while —  
whispering, imploring . . .  
Sometimes, he drove ahead and parked.  
He tried to grab her once, in frantic panic.  
She just kept walking and walking.

Even his wife and crying children were no help.  
As a matter of fact, the little daughter  
wanted to walk along too,  
and it took some doing to keep her from crying  
until he promised to  
take off from work tomorrow  
to drive them out to the village  
where they would all wait for grandma  
to arrive at her leisure,  
as she did, several days later,  
with many tales to tell  
about ditchbanks and tunnels,  
the funniest fences,  
the fragrance of rain, and the moon.  
The family never returned.

That was it. That was the start —  
of what came to be known as  
"The Bombing of Tokyo."

Which is to say: People abandoning the city.  
Which is to say: People going back home.  
Because, with the exception of 18 rightful residents,  
the descendants of an impoverished swampland family,  
no one else was originally from Tokyo,  
everyone else was originally from other than Edo,  
or whatever the place was called.

So this was it: Sayonara.  
At first, though, no one noticed the evacuation.  
It wasn't sung by statisticians.  
It was just little bits of rumor  
in unrelated suburbs,  
gossip about mothers on vacation.

And, by the time a pattern  
was projected by a chip,  
it was much too late for even  
advanced robots to do anything about.  
Families were advancing through the gates.  
"Stay! Stay!" said the robots —  
loaded with canisters of money.  
"Stop! Stop!" said the officials —  
loaded with threats of demotions,  
banishment to remote, uncultured countries.  
But the people kept going . . .

Eventually, even the officials joined in,  
following their own mothers,  
and the robots tried to follow them —



they might not have been smart,  
but they were not stupid, either.  
After all, they were made in man's image.

And so this dance became the rage:

"The Bombing of Tokyo!"

The sequels soon followed:

"The Bombing of New York City!"

"The Bombing of Bombay!"

"The Bombing of Mexico City!"

"The Bombing of London!" and so on . . .

All those ruins we know.

True ruins — not to be rebuilt. \*

Not to be revered, either,

or ever forbidden, feared,

but simply left to rot,

haunted by a boring obsolescence,

the dullness of an age.

Places serving out a sentence.

Places to forget.

Places better off dead.

Yes, those places truly were bombed.

The long, slow way.

From the moment they began.

From the inside out.

And with those places, of course,

went everything else —

all the foolishness of exploitation,

all the spoils of war . . .

Yes, in this bombing, there were no victims.

The people had learned. They were victorious.

Including an anonymous

old countrywoman just trying to get home.

**Lawson Inada**, a widely published poet, teaches English at Southern Oregon State College. In July, he gave lectures and poetry readings in various universities in Germany under the Arts in America program. His presentations on Asian/American literature, Northwest literature, and minority literature, included the poem, "The Bombing of Tokyo."

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Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped self-addressed envelope, should be sent to Vince & Patty Wixon, c/o KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR. Please allow two to four weeks for reply.

We encourage local authors to submit original prose and poetry for publication in the GUIDE. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines, and prose of up to 1,500 words. Prose can be fiction, anecdotal or personal experience.

# ARTS EVENTS

**For more information about arts events, listen to the KSOR Calendar of the Arts broadcast weekdays at 9:15 am and Noon**

- 1 thru 2 Exhibit: Lynn Wasser, handmade paper; Ron Sommer, paintings**  
Reception: Sun. Oct. 6, 2-4 pm.  
Hanson Howard Galleries  
505 Siskiyou Blvd.  
(503) 488-2562 **Ashland.**
- 1 thru 2 Peddlers' Fair**  
An invitational fair of quality crafts-workers, to benefit Grace Christian School. Fri 11-8 pm; Sat 11-4 pm.  
First Baptist Church Gym  
649 Crater Lake Avenue  
(503) 772-1438 **Medford.**
- 1 and 2 Film: Rocky Horror Picture Show**  
On Broadway Theatre  
226 S. Broadway  
(503) 269-2501 / 269-4578 **Coos Bay.**
- 1 thru 3; 7-10 UACT Play: Wait Until Dark**  
Umpqua Actors Community Theatre  
8 pm with 2 pm matinees on 3 and 10  
Whipple Fine Arts Theater  
Umpqua Community College  
(503) 672-2532 **Roseburg.**
- 1 2,8,9 Play: The Devil's Disciple** by Shaw  
8 pm. College of the Siskiyou Theatre.  
Schools matinee Nov. 5 at 10 am.  
(916) 938-4462 ext. 257 **Weed.**
- 1 thru 9 Exhibit: Barkley Barkley, paintings; Branson Stevenson, etchings**  
Grants Pass Museum of Art  
Riverside Park, Tues-Sat 12-4 pm.  
(503) 479-3290 **Grants Pass.**
- 1 thru 12 Exhibit: Clayfolk Shows 2 and 3 Dimensional Ceramic Work**  
Wiseman Center Gallery  
Rogue Community College  
(503) 479-5541 **Grants Pass.**
- 1 thru Dec. 14 Plays: Six World Premieres**  
in repertory. 8 pm Tues-Sun.  
New Playwrights Theater, 295 E. Main  
(503) 482-9236 **Ashland.**
- 1 thru 15 Exhibit: Recent Paintings from San Francisco by Robert Alston**  
Mon-Thurs 8 am-9 pm; Fri 8 am-6 pm.  
Stevenson Union Gallery  
Southern Oregon State College  
(503) 482-6465 **Ashland.**
- 1 thru 21 Escher, Godel and Bach Festival**  
(See detailed event listings in article pg. 16)  
Also, info at Umpqua Community College  
(503) 440-4600 **Roseburg.**
- 1 thru 30 Exhibit: Rob Gischer, Mixed media on paper.**  
Noon-6 pm weekdays, 1-4 Sat.  
Umpqua Valley Art Center  
1624 W. Harvard Blvd.  
(503) 672-2532 **Roseburg.**
- 1 thru Dec. 3 Photo Exhibit: "Nature as Texture", color photos by Helga Motley.**  
Tues-Sat 1-5 pm  
Southern Oregon Historical Society  
Chappell-Swedenburg House Museum  
990 Siskiyou Blvd. (at Mountain)  
(503) 488-1341 **Ashland.**
- 2 Jefferson Acoustic Musicians**  
Business meeting, JAM session and potluck first Sunday of each month at 5:30 in members' homes. Music lovers and musicians welcome.  
For info call Truth Music at  
(503) 884-1305 **Klamath Falls.**
- 2 Rogue Valley Handweavers Guild Annual Show and Sale**  
10 am-4 pm; Rogue Gallery  
40 South Bartlett  
(503) 772-8118 **Medford.**
- 2 Masquerade Ball in Roseburg Valley Mall**  
Umpqua Valley Arts Center, sponsor  
Information at Arts Center  
1624 West Harvard Blvd.  
(503) 762-2532 **Roseburg.**
- 2 Dance: The Night Owls**  
College Union Lobby, 9-midnight  
Oregon Institute of Technology  
(503) 882-6321 **Klamath Falls.**
- 2 thru Dec. 6 Exhibit: Works by Dorothy Hale**  
Reception: Sat, Nov. 2 3-5 pm  
Hours: 8 am-5 pm Mon-Fri  
College Union Art Gallery  
Oregon Institute of Technology  
(503) 882-6321 ext 431 **Klamath Falls.**
- 3 Rogue Valley Handweavers Guild Annual Show and Sale**  
Grants Pass Museum of Art  
Riverside Park  
(503) 479-3290 **Grants Pass**
- 5 Jury Day** Accepting fiber art work.  
10 am-6 pm. The Websters  
10 Guanajuato Way.  
(503) 482-9801 **Ashland.**
- 5 Concert: Rogue Valley Symphony "Pops Americana"** featuring works of Gershwin, Grofe, Gottschalk, & Copland  
8 pm. Music Recital Hall,  
Southern Oregon State College.  
Tickets: Benjamin Franklin Savings and Loan or call  
(503) 482-6353 **Ashland.**



- 5 thru 30 **Exhibit: Betty LaDuke, etchings and paintings from the "Tree of Life" series**  
Reception: Thurs. Nov. 7, 7-10 pm  
Hours: Tues-Fri 10-5:30, Sat 10-4  
On The Wall Gallery  
(503) 773-1012 **Medford.**
- 5 thru Dec. 12 **Exhibit: Stacy Smith Roe, woodcuts and mixed media paintings; plus annual Christmas collection of new work by gallery artists.**  
Hanson Howard Galleries.  
505 Siskiyou Blvd.  
(503) 488-2562 **Ashland.**
- 6 **Concert: Rogue Valley Symphony "Pops Americana"** featuring works of Gershwin, Grofe, Gottschalk & Copland  
8 pm. Medford High Auditorium.  
1900 N. Keeneway Drive. Tickets: Benjamin Franklin Svgs. & Loan or call  
(503) 482-6353 **Medford.**
- 7 **Concert: Rogue Valley Symphony "Pops Americana"** featuring works of Gershwin, Grofe, Gottschalk, & Copland  
8 pm. First Baptist Church. Tickets: Benjamin Franklin Svgs. & Loan or call  
(503) 482-6353 **Grants Pass.**
- 7 **Junior High School Honor Bands**  
Oregon Music Educators Association  
9 am-4 pm Jacoby Auditorium  
Umpqua Community College  
(503) 440-4600 **Roseburg.**
- 7 thru 9 **Film: Kind Hearts and Coronets**  
On Broadway Theatre.  
226 S. Broadway  
(503) 269-2501 / 269-4578 **Coos Bay.**
- 8 **Play: Balzac by Actors' Workshop**  
9 pm. Tickets at door  
(For dinner theatre, see 9th).  
Andrea's Old Town Cafe  
160 Baltimore, Old Town  
(503) 347-3022 **Bandon.**
- 8 thru 27 **Exhibit: Fused glass by Jackie Miller**  
Reception: Fri. Nov. 8 5:30-7:30 pm  
Gallery Hours: Tues-Sat 10:30-5 pm;  
Sun 11 am-4 pm; Lithia Creek Arts Gallery  
31 Water Street  
(503) 488-1028 **Ashland.**
- 9 **Dinner Theatre: Balzac by Actor's Workshop; Dinner at 7:30 pm - Play afterward, by reservation only.**  
(For play only see 8th). Contact: Andrea's Old Town Cafe,  
160 Baltimore, Old Town  
(503) 347-3022 **Bandon.**
- 9 **Class: Intermediate Spinning with Dona Zimmerman.**  
For those with basic spinning skills.  
Pre-registration required. Sat. 10-4  
The Websters, Handspinners & Weavers  
10 Guanajuato Way  
(503) 482-9801 **Ashland.**
- 10 **Meeting: Watercolor Society**  
2 pm. Umpqua Valley Arts Center  
1624 W. Harvard Blvd.  
(503) 672-2532 **Roseburg.**
- 10 **First Anniversary Christmas Show by Guild Artists.** Sun 1-5 pm.  
West Coast Professional Artists Guild  
800 Chetco Avenue  
Mon-Sat 10 am-5 pm  
(503) 469-4413 **Brookings.**
- 11 **Meeting: Umpqua Valley Writer's Assn.**  
2 pm. Umpqua Valley Arts Center.  
1624 W. Harvard Blvd.  
(503) 672-2532 **Roseburg.**
- 12 **Auditions: College of the Siskiyou Community Theatre production (Title TBA).** 7 pm.  
College of the Siskiyou theatre.  
(916) 938-4462 ext 257 **Weed.**
- 12 **Meeting: Umpqua Valley Quilters' Guild.**  
10 am. Umpqua Valley Arts Center  
1624 W. Harvard Blvd.  
(503) 672-2532 **Roseburg.**
- 13 **Jazz Concert: Mose Allison Trio**  
8 pm. Harbor Hall.  
210 East Second St., Old Town  
(503) 347-9712 **Bandon.**
- 14 **Meeting, Handspinners Guild**  
10 am. Umpqua Valley Arts Center  
1624 W. Harvard Blvd.  
(503) 672-2532 **Roseburg.**
- 14 **Jazz Concert: Roseburg High Jazz Ensemble**  
8 pm. Jacoby Auditorium  
Umpqua Community College  
(503) 440-4600 **Roseburg.**
- 14 thru 16 **Film: Mouse That Roared and Mouse on the Moon**  
On Broadway Theatre  
226 S. Broadway  
(503) 269-2501 / 269-4578 **Coos Bay.**
- 14 thru Dec. 3 **Exhibit: Stacie Smith-Roe, block prints and oils; Lu Wells, oils and watercolors.**  
Wiseman Center Gallery  
Rogue Community College  
(503) 479-5541 **Grants Pass.**
- 16 **Read-In**  
Sponsored by Douglas County Library  
For info call  
(503) 440-4310 **Roseburg.**
- 16 **Class: Four-Harness Double Weaves Workshop with Sara Farrar.**  
For weavers of all levels. Sat. 9-3  
Pre-registration is required.  
The Websters, Handspinners & Weavers  
10 Guanajuato Way  
(503) 482-9801 **Ashland.**
- 18 **Jazz Concert: Ramsey Lewis, pianist Britt Jazz Festival.**  
Craterian Theater. Tickets at  
Rogue Gallery or call.  
(503) 779-0847 **Medford.**

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- 19 **Concert: UCC Jazz Ensemble, Fallout**  
8 pm. Jacoby Auditorium  
Umpqua Community College  
(503) 440-4600 **Roseburg.**
- 19 **Dinner Theatre: "Any Wednesday"**  
Dinner 6:30 pm; Play at 8 pm.  
OIT College Union  
Oregon Institute of Technology  
(503) 882-6321 ext 431 **Klamath Falls.**
- 20 **thru Dec. 12 Exhibit: Geometry in Motion**  
**Afro-American Quilts**  
Mon-Thurs 8 am-9 pm; Fri 8 am-6 pm  
Stevenson Union Gallery  
Southern Oregon State College  
(503) 482-6465 **Ashland.**
- 20 **Books and Bagels**  
12:15 pm in the Library  
Umpqua Community College  
(503) 440-4600 **Roseburg.**
- 21 **Book Discussion Group 5:15-6:15 pm**  
Sponsored by Douglas County Library  
(Group chooses book)  
(503) 440-4310 **Roseburg.**
- 21 **thru 23 Film: Lady Killers**  
On Broadway Theatre  
226 S. Broadway  
(503) 269-2501 / 269-4578 **Coos Bay.**
- 24 **Eugene Ballet: "The Nutcracker"**  
7:30 pm. Yreka Community Theater  
810 N. Oregon St.  
(916) 842-2355 **Yreka.**

- 27 **Book and Breakfast 6:30 am.**  
Sponsored by Douglas County Library  
Douglas County Justice Hall Cafeteria  
(503) 440-4310 **Roseburg.**
- 28 **Umpqua Valley Weavers Guild**  
10 am. Umpqua Valley Arts Center.  
1624 W. Harvard Blvd.  
(503) 762-2532 **Roseburg.**
- 29 **Opening: Twelve Days of Christmas**  
**Caroling and tree lighting**  
On the Plaza  
(503) 482-3486 **Ashland.**

Published with funding assistance from  
the Oregon Arts Commission, an affiliate  
of the National Endowment of the Arts.

## **Guide Arts Events Deadlines**

December Issue: October 16

January Issue: November 13

Mail To: Arts Events, KSOR Guide  
1250 Siskiyou, Ashland, OR 97520

## **Calendar of the Arts Broadcast**

Items should be mailed well in  
advance to permit several days of  
announcements prior to the event.  
Mail to: KSOR Calendar of the Arts  
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### Star Date

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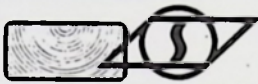
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### All Things Considered

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### Star Date

The  
Allen Johnson Family  
Ashland

### Music from Europe



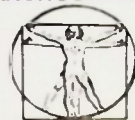
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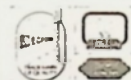
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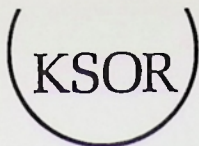
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